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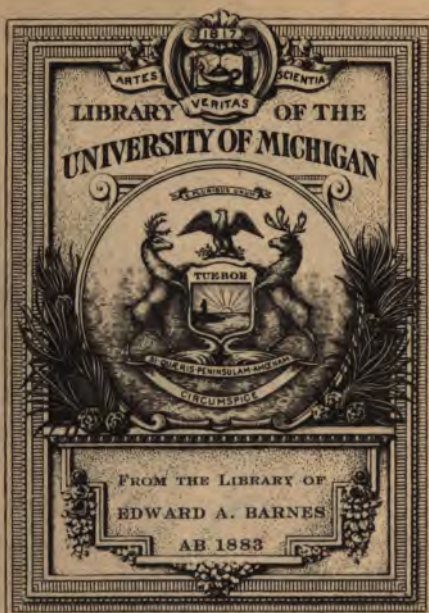
THE
GALLERIES OF THE LOUVRE



BY

HENRY O'SHEA

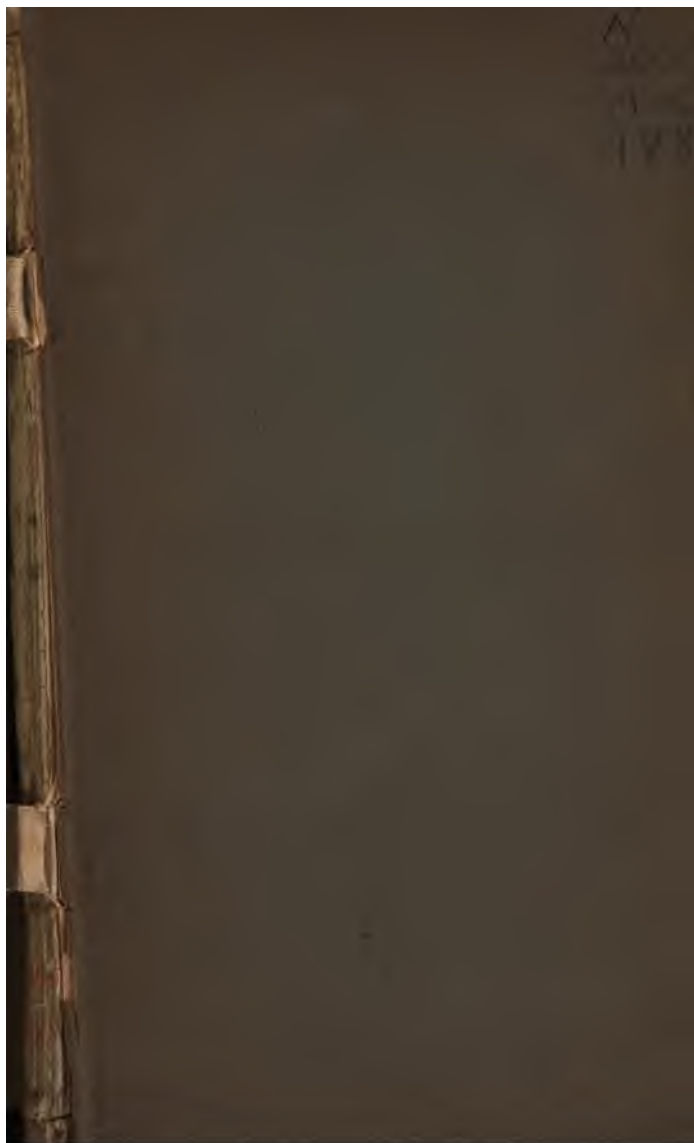
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THE GIFT OF

MRS. BARNARD PIERCE
MRS. CARL HAESSLER
MRS. HOWARD LUCE
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188





Paris. Musée national du Louvre.

THE

Galleries of the Louvre

A CONCISE GUIDE AND CRITICAL

CATALOGUE

BY

HENRY O'SHEA

WITH PLANS

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PREFACE

The galleries of the Louvre number upwards of one hundred and thirty rooms, distributed in the three stories of that extensive palace. The works of art which they contain have been placed and classified according to their nature into some twenty *musées* or distinct collections, and their description, methodically and minutely arranged, forms the matter of twenty-five catalogues, which will shortly be increased to thirty. Now, to the amateur who has both time at his disposal, and a desire thoroughly to become acquainted with the nature and value of every object, or of some particular gallery in the Louvre, this little volume can and should be of little or no avail, for he would gladly welcome larger still and more detailed nomenclatures. But, complying with my publisher's request, I have compiled its contents exclusively for the sake of that numerous class of tourists who, though wishing to visit these galleries in a rapid and cursory manner, yet may not unwillingly accept the guidance of a book which, besides condensing the matter of these numerous and often bulky catalogues, and pointing out the best itinerary to follow, will supply them, on the principal objects of interest, with the verdicts and appreciations of the most com-

petent art critics of our age. I am anxious that no pretensions should be ascribed to my book which do not properly belong to it. It does not profess profound reflections, or to aim at originality, which would be foreign to its plan, scope and purpose. Personal tastes and opinions I may have here and there been led to express—for my love for art and my acquaintance with the dear old Louvre date not from to-day—but my constant object has been to consult the surest sources of information on the special subject before me, and to make from several authors such extracts as I thought likely to be interesting or useful for my purpose. The authors I have thus most frequently borrowed from are: for the painting—Professor Waagen (his volume on Paris, written in 1838, from the notes he took in Paris, where he was in 1814, when a soldier in a Prussian regiment occupying the capital); Messrs. Crowe and Cavalcaselle, the Early Flemish Painters, History of Painting in Italy, ditto in North Italy; for the porcelain and fayence—Marryat, History of Pottery and Porcelain, Jacquemart and Barbet de Jouy (Les Della Robbia); for the sculpture—Lübke, History of Sculpture (the edition of 1872); and for the history of the collections themselves—Comte Clarac's *Histoire du Louvre*, Villot's *Notice des Tableaux* (14th edition), Bayle St. John, the Louvre, a Biography of a Museum (1855), etc.

I with pleasure seize this opportunity of acknowledging my best thanks to some of the

gentlemen directly connected with the administration of the Louvre, for their kindness in showing and explaining many things, and more especially to Mr. Barbet de Jouy, head-keeper of the *Musées du Moyen Age et de la Renaissance* (to whose energy and patriotism during the Commune the preservation of the Louvre is mainly due), and to the learned Mr. Vitet, head librarian of the National School of the Fine Arts, whose "Bibliographie des Beaux-Arts," in course of publication, will be a lasting monument of book lore, as remarkable for its method as for its clearness and patient research.

There can be no doubt that many errors and omissions have been committed ; and I shall be obliged to those visitors who, by pointing them out, will enable me to avoid them in a future edition ; adding, if so they list, any suggestions they may deem calculated to render this little volume a still more useful and welcome companion to the galleries of the Louvre.

H. O'SHEA.

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PRELIMINARY INFORMATION

ORIGIN AND HISTORY OF THE ART COLLECTIONS OF THE LOUVRE

Were it possible to trace the origin of these galleries as far back as the earliest formation of the private collections of the kings of France, from which the present glorious Louvre has risen, they would prove to be cotemporary, at least, with the celebrated art stores Degl'Uffizi, at Florence—that is, with the very first gallery of art to which the public was allowed admittance. But this is not the case; and truly, indeed, may the visitor, as he wanders through these long ranges of gorgeous halls, overflowing with precious works, feel surprised to learn that this chief attraction of the most attractive city of the world is scarcely seventy years old! So it is, however; for not until the French Revolution—not until the people had won political power, and asserted their rights, were they allowed to enjoy the sight of works of art which had been purchased with the toil and misery of generations and generations, and did their rulers consent to unveil these treasures to their eager gaze—treasures, indeed, of thought and feeling and lofty imagination they doubtless were; but in their eyes too often considered as little more and little better than the costliest among costly furniture, being enjoyed in selfish privacy, or displayed only as reflections of aristocratic taste, or as the flattering tributes of human genius to semi-divine power and boundless wealth. On caprice, therefore, and disorder, infatuation and disgust, avarice and prodigality, depended the nature, quality, increase, safety, or neglect of those works of art which composed the “*Cabinet du Roy*,” and which, forming, as we have said, but part of

the furniture of palaces, were subject, moreover, to being dispersed one day, gathered the next, and constantly removed from one royal residence to another, as humour, political aims, or varying taste might prompt. And, strange as it may appear, Paris, the centre and capital of the kingdom, was the very last city in France which, as a residence, seemed to deserve kingly preferences. Thus, to name but a few, Louis XI. lived at Plessy-léz-Tours; Charles VIII., at Amboise; Louis XII., at Blois; Francis I. and Henri IV., at Fontainebleau; Louis XIII., chiefly at St. Germain; Louis XIV., Louis XV., and Louis XVI., at Versailles. As for the Louvre, first a hunting-seat, as the name itself suggests, being supposed to descend from (Silva) *Lupina* (indicative of the wolves which then filled the neighbouring woods), and then a prison, its importance was of very slow growth from the time when it assumed the character of a small château, under Charles V. (1364—1380), who first used it as a residence to the present palace, as it was completed under Napoleon III., a palace unsurpassed in extent, inward magnificence, and external beauty. Leaving aside the reign of Charles VIII. and the Italian influence upon art and art collections, which began to spread in France soon after his return from Italy, we must consider Francis I. as the real founder of the collections which, after several centuries, during which they had been greatly increased by conquest, inheritance, purchase, or otherwise, ultimately found their way to the Louvre. Endowed with a respect for art, which was an honour to his taste, and, moreover, jealous of the artistic wealth and magnificence displayed, not only by the Popes of Rome or the Doges of Venice, his peers, but of that possessed to such an extent by all the petty sovereigns and magnates of Italy, the Medici of Florence, the Visconti and Sforza of Milan, and the rest, Francis resolved to form a gallery equal, if not superior, to the best. As a sure means of securing their works, he *transplanted* the artists themselves to Fontainebleau,

which he made the centre of the artistic movement, where he founded, besides, a national school, and whose celebrity as a great repository of art won for it the name of the "Lesser Rome." All, or mostly all, the great masters of the day answered the generous call, save Raphael and Michael Angelo, who, too busy at home, sent in their stead some of their most precious works. Seldom, however, has a monarch been so ungratefully requited. Leonardo da Vinci, whom he had first met at Milan, in 1515, did him little more than the compliment of dying in France. Yet to that period of his sojourn in Francis' court belong the principal pictures by him still in the Louvre—the small Holy Family (482), the Belle Feronnière (483), that of the Baptist (480), now wretchedly disfigured by copper-coloured varnish. Andrea del Sarto, who had been loaded with presents by his munificent patron, and on having painted for him the Charity (No. 437), had his pension augmented, and swore on the Gospel he would never leave his court, was entrusted to purchase antique marbles and pictures in Italy, but embezzled the money, and returned no more; while the contact and teachings of such men as these and many others besides, such as Cellini, Niccolo dell'Abbate, Bagnacavallo, Primaticcio, and Rosso, fell very short of the king's expectations, producing but a series of mediocrities (if we except J. Cousin and P. Lescot), such as Dubrenil, Samson, the Dorignis and Leramberts. Yet, undeterred by these failures, Francis I. pursued and attained the primary object of his efforts—viz., the formation of a great collection. Primaticcio gloriously filled his mission of royal agent and purveyor, and brought over from Italy a series of 124 precious antique statues, a great many busts and medals, as well as several important pictures, so that at the king's death, the Crown of France might be said to own the finest collection of works of art out of Italy, numbering among the masters three Leonardo da Vincis, two Andrea del Sartos, one Frá Bartholommeo, one Michael Angelo (a Leda on a couch, burnt by prudery

under Louis XIII.), three Peruginos, four Raphaels, three Seb. del Piombo, one Titian (a Magdalen), and so on, all portable or easel pictures, or, as they were called, "tableaux de cabinet," to distinguish them from frescoes, for which they were beginning to be substituted, and which facilitated, by their easy removal, the formation of collections.

After the reign of Francis I. a lull is noticed in the mania for collections. However, Catherine de' Medici and her sons greatly enriched the art treasures of the crown, not with pictures, but with coins, medals, and those delightful smaller objects of taste, sometimes termed "curiosities" or "objets de vertu," the possession and appreciation of which are among the most defensible of human whims and necessary superfluities. Charles IX. dedicated anew the Louvre—of the present form of which his mother, strictly speaking, was the founder—to the conservation of precious things, by placing those collections within its walls. As might be anticipated, Henri IV., the Bearnese *galantuomo*, did not do much for art. He might possess the "triple talent de boire et de battre et d'être vert galant," of the old French song, but he was not a Bearnese for nothing, who, however imaginative they are supposed to be, are about the most unæsthetic people in the world—pace Bonnat the painter, and Allard the violoncellist. Henri has thus erroneously been said to have purchased one of the pearls of the present antique sculpture, the Diana Huntress (98), as it was part of Francis I.'s collection. His widow, Mary de' Medici, however, was not an Italian—and above all a Medici—for nought; and she it was who gave Rubens the commission for the twenty-one large pictures allegorical of her life, which decorated the Palace of the Luxembourg and now form part of the Louvre Gallery. Altogether the normal condition of France, from the time of Francis I. to the accession of Louis XIV., was one of civil war, conspiracy, and intrigue, which—no disturbing causes *in themselves* of art productions, as Italy testifies—

cannot be considered a safeguard insuring their safety, for their preservation depends, not on the powers and motives of the few, but is contingent on the temper of the many. And therefore, as regards the history of the crown collections, all we gather from the records of those times is that a great portion of them was destroyed or dispersed to the winds, and that most of the pictures disappeared, the number inherited by Louis XIV. amounting only to two hundred. With this monarch a new era of collections began, which was again, in great measure, the offspring of Italian influence working by the example and advice of Cardinal Mazarin, a thorough connoisseur and a zealous collector, and was, besides, promoted and encouraged by competition with Philip IV., of Spain, whose gallery at that time was certainly the finest in the world. One of the early acts of this pompous reign was the institution of the French Academy of Arts, which thus was fostering the national tendency—call it rather *vice*—of regulating everything and everyone, of pruning, lopping, trimming, combing, dressing up nature and man alike; as well as trees, feelings, and ideas. It is ever the same dream with all despots, with Louis XIVs. and with Napoleons, to make art an official institution, an instrument of their power, whilst real art is only worth something when it is cultivated and appreciated for its own sake. All things seemed to conspire together to give this period that dazzling superficial lustre which still, in some degree, disguises its sad and vulgar reality. Grand victories were gained, grand palaces built and decorated; and to distinguish his reign, by a gallery in all respects worthy of the rest, Louis XIV. caused the precious remnants of Francis I.'s collection to finally leave Fontainebleau to adorn the walls of the new Palace of Versailles, to which he added so many works that the two hundred pictures he had inherited had at his death increased to two thousand! Opportunities of no common kind soon presented themselves. After the death of Charles I., of England, that king's gallery,

originally formed with that which he bought from the Duke of Mantua for £80,000 (then considered the finest in the world, but much increased since), was sold, towards 1650—1653, by order of the Long Parliament, by public auction, and fetched the sum of £49,903. The masterpieces of which it consisted were first bought up by the great Cologne banker, Jabach, who chiefly resided in Paris, rue St. Merry, and whose love of pictures and statues degenerated into a collectioneering mania, which led to ruin and a final sale, at which Mazarin took a prominent part, buying, among other gems of Italian painting, the Slumbering Antiope, by Correggio (No. 28); the Entombment (465); Supper at Emmaus (462); Jupiter and Antiope (468), by Titian; St. John in the Wilderness (480), by L. da Vinci, etc. A large portion of pictures, drawings, bronzes, etc., was also bought by Louis XIV. for a sum of 200,000 livres (1 fr. 20 c.). At the cardinal's death, in 1661, his collection was made over to the king by his heirs. The inventory numbered 283 Italian paintings, 77 German and Flemish, 77 French, and 109 of other schools; these, with the drawings, were valued at 224,573 livres; the statues fetched 50,309 livres, and the busts 46,920 livres. Colbert added to this magnificent collection the Poussins belonging to the Duc de Richelieu, and sent to Italy for specimens of masters that were wanting to complete it, such as Albani, Guercino, Paul Veronese, Claude de Lorraine, the Domenichinos now in the Louvre, and all most excellently selected. The almost entire absence of Dutch masters in this list would seem to corroborate the story of "Otez-moi ces magots," which Louis XIV. is said to have exclaimed at the sight of the few exceptions that lay before his majesty, who was more worthy to appreciate Lebrun than Teniers. Rooms adjoining the Galerie d'Apollon were assigned to these treasures, and there was even some thought of permitting artists and connoisseurs to study and admire them. But, alas! the *Roi-Soleil* visiting his new galleries on 5th Dec., 1681

(consisting of seven halls in the Louvre and four in the adjoining Hôtel de Gramont), condescended to express his satisfaction to his favourite painter, Lebrun, to whom Colbert had entrusted the whole management, and issued the immediate order that everything there—pictures, statues, bronzes, and jewels, which had been bought for him with public money—should henceforth be withheld from the vulgar gaze, and removed once more to his apartments at Versailles. Colbert—a greater benefactor to France than all its kings put together, he who was at once compass, anchor, and ballast of that gallant ship, and who had as much at heart the progress of art as the development of industry and commerce—extended to other departments of art his untiring activity and intelligent care. Thus, besides the drawings by the old masters, which he purchased from Jabach, he laid the foundation of the unrivalled collection of engravings now contained in apartments on the ground-floor of the Louvre (Musée de la Chalcographie). His first acquisition was that of the most important private hoard then, or perhaps ever, known. This had been accumulated by an abbot of St. Amboise, almoner to Marie de' Medici, who, visiting Italy frequently on the queen's business, seems to have helped himself at will in that land, then overflowing with the milk and honey of art. Nor was the old French taste for coins and curiosities neglected by Colbert. "Many of those 200 private collections, mentioned by a numismat, travelling in France during the time of Catherine de Medici (of which her's was the chief), belonging almost all to the princes and nobility, now poured themselves into the royal cabinet. The Duke of Orleans bequeathed his splendid possessions in this line to the king; churches presented gems, long hidden in their treasures, for royal acceptance; while agents, dispatched all over France, and even to the East, returned bringing precious spoil." As to sculpture, though several additions then took place to the antiques, and amongst them the Venus d'Arles, the two fine statues of Jason and Germanicus, French art

was more popular than Greek or Roman with the king and court, and hence were its productions collected in preference to others. During Louis XV.'s reign, however favourable to all that was bad and flimsy in art, several fine collections of drawings and engravings, especially the celebrated one of Mariette, were purchased. But while he added on the one hand, he neglected on the other, and the crown collections, scattered through the numberless and now ill-kept palaces, became exposed to every injury of time, ignorance, and weather. No public catalogue told of its existence, and then and thus many a treasure of art disappeared without leaving a clue to its fate. At that time the picture gallery of the Crown of France counted six Correggios, ten L. da Vincis, eight Giorgiones, twenty-three Titians, eighteen Veroneses, fourteen Van Dycks, and sixteen Raphaels! But the old masters were neglected for cotemporary French painters, and against 369 Italians there were 930 French! Indeed, Louis XIV. assured Lebrun that posterity would prize his works on a par with those "de ces grands maîtres." "On ne sçaurait en cela," adds a contemporary, "louer trop le goust du roy."

Louis XV. added considerably to this store, especially by the acquisition of important Flemish masters, no longer thought to be "magots," as they were by his royal sire. In 1750 the best of his pictures—some 113 in number, selected from different schools—were transferred from Versailles to the Luxembourg, and their sight made accessible to the public, who was admitted on Wednesdays and Saturdays. So great a concession was mainly due to the advice of a personage, M. de Marigny, who had, like many folk, thought the thoughts of others, and thus followed the modestly-insinuated suggestions of M. Lafont de Saint-Yenne (*Dialogue du Grand Colbert, Réflexions sur quelques causes, etc.*). "That it might be worthy of a great king to collect in some proper place the masterpieces of the *greatest artists in Europe*, treasures of infinite price

which composed the picture gallery (Cabinet des Tableaux) of his Majesty, now heaped together and buried or concealed in dark, gloomy, and small apartments at Versailles, in order to know them better, to class and preserve them, and allow the public gratefully to enjoy them, and the spectacle and study of which would, moreover, tend to the emulation and teaching of the national schools of art." Hy. Rigaud, the king's favourite painter, organised this gallery, and increased its contents by the purchases he made, in the king's name, of choice works, at the sale of Prince de Carignan's fine collection. To these were also added a large number of excellent specimens by contemporary French artists, for whose works our present admiration is as excessive as our fathers' contempt was unjust and misplaced. Matters stood thus till the reign of Louis XVI., when some idea went afloat as to the advisability of assembling all the royal treasures of art in the Long Gallery of the Louvre, then filled up with the plans and models of French cities and citadels. Far from carrying out this project, Louis XVI. suddenly ordered the removal of the contents at the Luxembourg to the Dépôt de la Surintendance at Versailles (30 Dec., 1784). But now the revolution was at hand, and suddenly burst forth, first as the dazzling and glorious radiancy of 1789—a beacon; next, alas! with the blood-red flashes of 1793—a torch. But in both cases there was *light*, which is synonymous with, and naturally chimes in and rhymes with, *right* and *might*. The aristocracy, hurled by Richelieu from their battlemented dungeons into the gilt anti-chambers of Versailles, was now but a shadow of itself; monarchical civilisation was at an end, and the ill-balanced machine of government swung headlong down that terrific inclined plane of popular passions which, once let loose, ever lead to some abyss. But the Republic showed an eager desire and the power to rescue the monuments of art from the heaving soil of France—nay, to register and watch over all that was most valua-

able. In May, 1791, a decree was passed directing that the Louvre should be henceforth dedicated to the conservation of objects of science and art, and in August of the same year an additional commission was named by the National Convention to inspect and gather together the treasures of art scattered through "les maisons royales." In 1793 the Convention decrees that the works of art, "the immortal productions of the mind in every age and clime, should at length be surrendered to the admiration and enjoyment of those who had so dearly paid to have them." Then ensued the formation of a "Muséum Français," later styled "Musée Central des Arts," and for its contents the Louvre was designated, and so speedily prepared that in the course of that same year the "Long Gallery" was filled with pictures, statues, bronzes, and thrown open to the whole world. The catalogue of that time reports the existence of 537 pictures and 124 objects of art, including bronzes, busts, china and clocks. In 1798—1799 the booty of the first wars in Belgium and Italy served to enrich the already magnificent collection in the Louvre, and the conquests of 1806—1807 gathered in its galleries the masterpieces dispersed all over the Continent. Never was national wholesale plunder better regulated, more practically carried out, and disguised by clever attempts at justification on the plea of adding to the nation's stock of glory, the necessity of better preserving masterpieces, and the object of promoting emulation. No sooner had Buonaparte, in his Italian wars, come within sight of the great valley of the Pô, than he scented the high class of spoil with which its numerous cities abounded. On May 6, 1796, he writes demurely to the Directory: "Il serait utile que vous m'envoyassiez trois ou quatre artistes connus, pour choisir ce qu'il convient de prendre pour envoyer à Paris." (Corr. de Napoléon I., vol. i. p. 327.) Milan, Parma, Piacenza, Modena, and Rome were mercilessly stripped. Writing from Tolentino, Buonaparte *already says*, "La commission des savans a fait une

bonne récolte à Ravenne, Rimini, Pesaro, Ancona, Lorelto, et Perugia. Cela sera incessamment expédié à Paris. Cela joint à ce qui sera envoyé de Rome, nous aurons tout ce qu'il y a de beau en Italie." A wondrous spectacle must have been the triumphal entry into the elated capital of the empire, of all those precious spoils, in July, 1799, and not unlike that which Livy (Livy, xxxiv. 52) describes to have lasted three days, when Quintius Flaminius entered Rome preceded by the bronze and marble gods of Philip of Macedon, and, by a strange coincidence, perhaps some of the same objects figured in each procession! Huge, massive carts, duly numbered and decked out with laurel-boughs, crowns of flowers, and flags taken from the enemy, succeeded each other in long files, heavily laden with spoils of art from Italy, escorted by troops, drums beating, and music playing; members of the newly-established Institute falling into the line, and singers, preceding and following, made the air ring with national hymns. And thus the prodigious procession slowly traversed the quays of Paris amidst the deafening shouts of triumphant Pride, and defiling before the five members of the Directory, who were placed near the "Altar of the Country," surrounded by their ministers, great civil functionaries, and generals. (For details see Delecluze, *Vie de David*, Paris, 1863, p. 205.) All these treasures were taken to the Louvre; not hoarded up, but most ostensibly thrown open every Saturday and Sunday; and the gallery, subsequently enriched with fresh spoils, finally stood one of the wonders of this world. Here appeared the unexampled sight of twenty-five Raphaels, ranged together, the great master complete in every period and walk of his art, and his works headed by the Transfiguration from Rome and the Spasimo from Madrid; here twenty-three Titians glowed "in burning row;" here Rubens revelled in no less than fifty-three pictures, for every "scuola," church, and gallery in Italy and Spain had contributed *its best works*. Van Dyck was gloriously represented

by thirty-three pictures. Into these halls the Ducal Palace of St. Mark had rained down the Paul Veroneses from her ceilings; the Pitti had been emptied to make a Parisian holiday, whilst thirty-one specimens of Rembrandt's brush shed a golden atmosphere upon the walls. As to the sculpture, in the great halls on the ground-floor of the Louvre, stood the Apollo of Belvedere, the nine Muses, the Antinous, the Discobolus, the Dying Gladiator, the old River Gods, the Nile and the Tiber; Laocoon and his sons, and—first, perhaps, in all eyes—the Venus de Medici. But to be just, during the period of their sojourn in Paris, these treasures were better enjoyed and turned to more account for the benefit of the world than in the previous ages. Now, with the accession of Louis XVIII., the great question of their resumption arose. The truth is, whatever the motive, the subject of the contents of the museum was not alluded to in the Treaty of Paris of 1814, and this omission was interpreted as a surrender *in perpetuo*. However, that of 1815, drawn up under similar circumstances at the gates of Paris, rendered it so much waste paper. At this second capitulation of the capital, the victorious generals expressly refused to sanction any clause assuring to the French nation the possession of the contents of the Louvre; and this resolution was mainly due to, and fully carried out by, the energetic attitude of the British Government, backed by public opinion. Pictures were lowered, statues removed, and the stolen property, however much better enjoyed and cared for in France than elsewhere, returned to its former possessors. A few exceptions, however, occurred, owing either to the dilapidated state or oversize of some of the pictures, such as Veronese's Marriage of Cana, for which other specimens were accepted in return, or to the ignored or despised existence in the twenty-two departmental museums (established in the years 1803, 1804, and 1805) of some most valuable pictures stored away, but mostly belonging to the primitive schools, then deemed "barbarous"

along with the Gothic style of architecture. Among them were many pictures now recognised as some of the choicest ornaments of the Louvre, and which were thus left behind, such as the Coronation of the Virgin, by Frá Angelico (214), several Mantegnas, Ghirlandaios, Frá Filippo Lippi, and not a few Peruginos, now in the Louvre. This is also why we see the fine works by Mantegna at Tours, and why specimens of Perugino—some of them perfect gems—may be found in such places as Caen, Toulouse, Nancy, Marseilles, Lyons, Bordeaux, and other provincial collections. The removal of the sculpture began later, and was attended, on the part of the Parisians, with a display of sadness and desolation, which did not mark that of the pictures. Walter Scott says that as the time approached for the dethroning of such statues as the Venus, the Apollo, Discobolus, etc., from their pedestals, the people talked to them, knelt to them, wept to them, and bade them adieu, as if they were, indeed, restored to the rank of idols. In 1815, to fill up the void thus left upon the walls, the Rubens series at the Luxembourg were removed to the Louvre, and from that time, also, to this day, the former was exclusively devoted to the collection, preservation, and exhibition of works by living artists. According to another clause, ten years after their death these works were to be sent to the Louvre, to continue the series of the French schools; a clause which has not been observed with regularity, the Louvre being extremely poor in examples of the contemporary French schools. Louis Philippe, whilst he squandered eleven millions of francs on his Versailles hobby (see Montalivet's work on the King's Liste Civile), did not spend more than £3,000 on pictures (thirty-three) for the Louvre. Louis XVIII. went as far as 668,265 fr., adding 111 works; and Charles X. did not exceed 62,790 fr., for which he bought twenty-four pictures. Till the revolution of 1848 the galleries of the Louvre continued to form part of the crown property. The Republic declared them national property, but sur-

rendered to Louis Philippe the Spanish pictures which Mr. Frank Hall Standish had bequeathed to the ex-king of the French. Under the new Republic great and most important changes and improvements took place in the Louvre. The galleries were repaired, sumptuously decorated (about £43,000 alone were applied to the Galerie d'Apollon), better distributed and lighted, and the contents entirely re-organised on a methodical plan and accurately classified, catalogued, and described. During the second empire (1852—1870) a great and constant impulse was given to these works of restoration; new wings were added to the building itself; the Campana Collection was bought (1861) for a sum of £174,500; the Musée des Souverains collected and organised; the admirable Sauvageot Collection admitted and classified in 1856; the Musée des Emaux, des Gemmes and Joyaux classified and placed in the Galerie d'Apollon in 1851—1867, and on the acquisition of some pictures alone sums have been spent amounting to upwards of £63,000. The present administration deserves all praise and gratitude. It has by its attitude contributed to save the collections from the dangers to which they were exposed during the war of 1870 and the Commune; and with the exception of the pecadillo it committed, or rather, was made to commit by Mr. Thiers on some ill-advised purchases, its conduct has been hitherto that of a zealous, intelligent, and wisely-cautious administration.

VALUE AND APPRECIATION OF THESE COLLECTIONS

This collection, first a private one, and subject, therefore, to chance and caprice, has been completed by successive governments, who have aimed at and succeeded in rendering it what it really is now—one of the most magnificent, largest, and wealthiest repositories of art in the world, as worthy of so artistic a people as the French, those modern Greeks, as they themselves are worthy to understand, enjoy, and add

to its treasures. The Palace of the Louvre, itself a chaste and noble pile of Renaissance architecture, is a fitting sanctuary wherein have been deposited, age after age, the ever varying types of Beauty, conceived by succeeding generations of mighty artists, whose genius, however vast and keen, being finally human, could grasp but one aspect of that eternal and universal unity. In the midst of Paris, that huge modern Athens, whose guiding-marks are its priceless monuments, the "Musée du Louvre" may be likened to a cameo that locks a bracelet of precious stones. Upon it is the sovereign stamp of art, that mystic sign of the freemasonry of the mind, before which all nations bow, and which connect them by a fraternal bond.

Wishing but most summarily to point out the respective value and importance of the different collections of which these galleries consist, we shall merely state, with respect to *painting*, their chief attraction, that there are 1845 pictures in all (not including the numerous ones stowed away for want of room and funds), thus distributed : 3 of the Byzantine schools, 540 Italian, 24 Spanish, 618 German, Dutch, and Flemish, and 660 French. There are, besides, 1431 drawings, 790 enamel paintings, pastels, and miniatures. The Italian gallery of the Louvre possesses : 22 Albanis, 15 Guercinos, 13 Paul Veroneses (three of which are of transcendent value), 32 Carracci, 4 most interesting Mantegnas, 10 Paninis, 11 Bassanos, 20 Guidos, 5 Tintoretts, 13 Raphaels (mostly repainted, but two of which—La Belle Jardinière and Holy Family—are priceless, though inferior, of course, to the Vatican, Madrid, and Dresden treasures), 3 Andrea del Sartos (sadly injured), 4 Peruginos, 1 matchless Antonello de Messina, 18 noble Titians, 6 much spoilt and discussed Leonardo da Vincis, 13 Domenichinos, 5 Giulio Romanos, 6 Luinis, 2 doubtful Giorgiones, 2 Gentile Bellinis, 1 Giov. Bellini, 2 glorious Correggios, and 2 Parmigianinos. There are few specimens of the early periods of the 13th and 14th centuries ; of the former, 1 Cimabue and 1 Giotto ; of

the latter, 1 Taddeo Gaddi, 1 Bartolo, 2 Gentile da Fabriano (1 uncatalogued), 1 by Frá Angelico, 1 Paolo Uccello, and 1 Vanni. The schools of the decline are those best represented. On the whole, the Italians here, with *great many exceptions*, are not equal to those at Rome, Florence, Naples, Parma, Madrid, or even Dresden, and in some cases, our National Gallery, not to mention the private collections dispersed all over the United Kingdom, and which, were they put together, would outrival the Louvre. The masters most wanting are : M. Angelo, Signorelli, P. del Vaga, P. della Francesca, G. Santi, Carlo Dolci, Lomazzo, and the Vanni. The German schools are scantily represented. There is only 1 specimen by Wohlgemüth ; 3 by Cranach ; 8 Holbeins, of great value ; 2 Denners ; 1 Mengs. Not so the Dutch and Flemish, which form a priceless collection, both as to quality and quantity. Here we have 11 fine Berchems ; 7 Velvet Breughels ; 8 Brils ; 22 very fine and interesting Philippe de Champaignes (but he should be considered French, not Flemish) ; 6 fine Cuyps ; 11 excellent Gerard Dows ; 20 very good Van Dycks ; 2 Hobbemas (one uncatalogued) ; 10 Huysums ; 9 quaint Karel du Jardins ; 7 Jordaens ; 8 by Metz, of great value ; 7 masterpieces of A. van Ostade ; 6 by F. Porbus ; 2 Potters, only, but gems ; 16 glorious Rembrandts ; 41 Rubens, many unfortunately injured by restoration, and hence all gaudiness and tawdriness, not brilliance and sterling gold ; 6 fine Ruysdaëls ; 7 by Snýders ; 15 by Teniers, some of which are among his best works ; 4 beautiful Terburgs ; 6 specimens of A. van de Velde ; 13 by Wouvermans, fine, but not exceptionally so. We notice the absence of such masters as the Coxies, Albrecht Dürer, H. van Eyck, Franz Fioris, the elder Holbein, the Jesuit Seghers, and the elder Teniers. As for the Spanish schools, they make little or no show ; the appreciation of Velazquez is very recent in France, and the thorough acquaintance with both the history and peculiar characteristics of Spanish painting imper-

fect. There are 10 Murillos, of which 6 only appear to us genuine ; 1 fine Ribera ; 4 Velazquez, of which one, maybe two, are authentic works ; 2 indifferent Zurbarans ; but no Juan de Juaacs, Sanchez Coello, Navarrete, Greco, Ribalta, Espinosa, Roelas, Alonso Cano, Valdes Leal, Claudio Coello, etc. As for the English schools, they are not at all represented, save by two second-rate Bonningtons and two abominable Constables. The French gallery is as remarkable for the sequence of its schools as for the variety of the masters, by whom there are numerous and very important works. We must, however, regret not to see here the masterpieces of contemporary artists recently deceased—viz., the Delaroche, Delacroix, Ingres, Ary Scheffer, Th. Rousseau, Flandrin, etc. The 17th and 18th centuries, especially, are well represented, save in the case of Watteau, by whom there are only 2 specimens ; 7 Bouchers ; 26 Lebruns ; 9 by Chardin ; 2 by Clouet (16th century) ; 13 by David, whose undoubtedly great merits should attract us—not his defects ; 16 Claudes, of which five or six are gloriously lighted ; 9 Greuzes ; 12 Jouvenets ; 6 sparkling Lancret's ; 4 powerful Le Nains ; 39 Poussins, a magnificent collection, mostly well preserved ; 7 Prud'hons (two uncatalogued) ; 11 brilliant Rigauds ; 11 Subleyras ; 51 by Lesueur ; 7 excellent specimens of Valentin ; 41 by Joseph Vernet ; and, finally, specimens of some more recent artists, such as Géricault (8), Leopold Robert (2), etc.

The restorations in the Louvre have often been the subject of much nonsense and empty talk. The fact is, that though *many*, too many, pictures have been carelessly and ignorantly tampered with, and that priceless originals have thus been injured and irretrievably lost, many more have been actually saved from utter destruction by timely and most skillfully performed transfers, recanvassings, cleanings, and varnishings, and *most*—the greatest majority (seven-tenths at least)—have preserved their pristine purity undefiled.

The sculpture in the Louvre is generally inferior to that we see in the Italian galleries, and even in the British Museum. This is especially the case with the Roman schools. The Greek specimens are numerous and very important, and the Venus of Milo we have here stands alone in the world. Modern sculpture is most inadequately represented, though rich in a few specimens of some great artists. The gallery of drawings and engravings is unrivalled in the world. The Sauvageot Collection and the Musée des Gemmes and Bijoux and the enamels are equal to the finest seen elsewhere. If we compare its riches by the standard of numbers only, we shall find that the Louvre occupies a prominent part in the list. The National Gallery now exceeds 800 pictures; in the Uffizi of Florence there are 1200; in the Pitti, nearly 500; the Vatican numbers only 37, and the Capitol 225; Naples 700; the Pinacothek of Munich, of recent origin, already boasts 1270, and the Berlin Gallery, still younger, has acquired 1350; Vienna (the Belvedere) has upwards of 1300; Madrid 2203 exactly; Brussels 400; the Dresden Gallery, after that of Madrid, outnumbers all the rest, exceeding 2000. Some of the private collections in Europe, in number and value, excel the public ones. The Borghese has 526 pictures, the Bridgewater counts 318, the Duke of Sutherland's 323, the Grosvenor Gallery 157, and that of the Marquis of Exeter upwards of 600; the Louvre, as stated, numbers 1845. It is, on the whole, not so rich as many, but more complete than most.

As far as regards accommodation of pictures and their arrangement and several other points, the Louvre is by no means so perfect as could be desired. We must be allowed to suggest a few desiderata. 1. Pictures should be arranged by masters and chronological order, and exhibit the choicest only of each school, master, and period. 2. The Marine and Ethnographic Museums should be suppressed, and replaced by collections of casts, copies, photographs, and series of architectural plans, elevations, and reproductions. 3. A museum of

industrial art might be organised and combined with periodical series of lectures. 4. Large and clearly-executed plans of the Louvre should be put up in the most important rooms. 5. Every room should be distinctly designated over the entrances, to enable strangers to find their way through this labyrinth. 6. The number of seats for the accommodation of the public should be *considerably* augmented, and a refreshment-saloon established. 7. The Salon Carré should be exclusively used for the display of the finest works of art ever produced by the national art manufactures of Sèvres, Gobelins, Beauvais, etc. We may add that modern productions should have a larger share.

ORGANISATION AND BUDGET

The "Direction Générale des Musées Nationaux" forms at present one of the "attributions" of the Ministry of Public Instruction. Its objects are: the conservation of all the objects of art placed in the palaces of the Louvre, Luxembourg, Versailles, St. Germain, etc.; the periodical exhibitions of works by living artists; and the recompenses to these and all acquisitions for the museums. The Board consists of a director general, a secretary general, and, for the Louvre especially, of several keepers, under-keepers, and some 125 surveillants, employés, etc. There are twelve conservateurs and conservateurs-adjoints for the administration of the five *musées* into which the Louvre is divided—viz., Musée des Peintures, des Dessins, et de la Chalcographie, Musée des Antiques et des Sculptures Modernes, Musée Egyptien, Musée du Moyen Age et de la Renaissance, Musée Ethnographique et de la Marine. The following are the official statistics of the expenses for the Budget of 1874. "Personnel" of the central administration, 192,000 fr.; "matériel" of same, 40,000 fr.; public establishments of the fine arts, 454,400 fr.; works of art and ornamentation of public buildings, 921,000 fr.; the exhibitions of works by living

artists (le Salon), 245,000 fr. ; theatres, 1,616,000 fr. ; subscriptions to works of art, 136,000 fr. ; "encouragements" and aid to artists, 254,000 fr. ; historical monuments, 1,100,000 fr. ; national museums, 640,480 fr. ; Luxembourg, 112,000 fr. ; national manufactures (Gobelins, Sèvres, etc.), 809,950 fr. France, therefore, after all her recent misfortunes, can still afford to pay 6,500,830 fr. for art.

RULES OF THE ADMINISTRATION OF THE LOUVRE

The galleries are open gratis to the public daily (Mondays excepted) from 1st April to 30th September, from 9 a.m. to 5 p.m. ; and from 1st Octobre to 31st March, from 10 a.m. to 4 p.m. On Sundays and holidays, open from 10 a.m. to 4 p.m. To artists, daily (Sundays and Mondays excepted). For permission to study and copy in the museums apply by letter to Monsieur le Directeur-Général, au Louvre, thus worded—

Monsieur le Directeur-Général,

J'ai l'honneur de vous demander l'autorisation de copier le tableau N° (title, master, dimensions), placé dans Gallery.

(Signed.)

A *carte d'étude personnelle* and *bulletin d'ordre* will shortly afterwards be supplied, as precedence is the rule. Understand about everything connected with copying with the obliging "chef gardien des chevalets et tabourets." Pictures in the Long Gallery can be copied by one person only at a time. Two students may copy the same picture in the Salon des Sept Cheminées and Salle des Sept Mètres, and three in all the rest. Pictures cannot be removed or displaced. Objects in glass cases may be studied and copied in a special "Salle d'Etude," on application.

ITINERARY

There are three principal entrances to the Louvre.
I. By the Pavillon Denon, south of the Place Napoléon
III. (See Plans.) Leave on your right Galerie Mollien,

on left, Galerie Daru (Musée des Antiques), and ascend by Escalier Daru to the first-floor. Once there, leave the Rotonde on your left, and, turning to your right, pass on to the celebrated Galerie d'Apollon (page 171); turn to right, and enter the Salon Carré (p. 13). Turn again to the right, visit the small Salle des Fresques (p. 43), and return to the Salon Carré, cross it, go by the door opposite to the one by which you entered first, and enter the Long Gallery (p. 58), but do not visit it until—turning to the right—you have done with the narrow Petite Salle Italienne (p. 44), which leads also to the grand stairs, by which you descend to the antiques; after which re-enter the Long Gallery, follow it to the very end, then, somewhat retracing your steps, turn to right, and by a small door enter the series of the French schools (p. 105), the last room of which (Galerie Daru) opens on the Great Stairs; re-enter on your left the Rotunda, and through a small room, Salle des Bijoux Antiques (p. 190), you may reach the Salon des Sept Cheminées (p. 6), which thus continues the study of the French schools, which terminates with the Salle Lacaze (p. 1), the hall beyond the small Salle Henri II. (p. 4), where there are also some French pictures. Cross the landing, leaving the staircase du Pavillon Sully to your left, visit the Salle des Bronzes (p. 191), which is on the left; re-enter the passage, neglect second stairs to the left, and enter the long series of the Musée des Dessins (p. 133), farther on, the Mediæval and Renaissance Gallery; leave the fine large stairs to your left, and by a door on right cross the long suite of rooms now under repair, formerly the Musée des Souverains (p. 169). On arriving on a landing decorated with Egyptian statues, enter on your right, and instead of following direct, enter door on left, visit the Gallery of Greek and Roman Ceramics; enter again the Salon des Sept Cheminées, turn sharply to your right, by a door pendant to the one you have just entered, and follow the galleries of Greek Antiquities and Egyptian Antiquities (pp. 196, 198). Once on

the landing, descend the stairs and enter the Gallery of Egyptian Sculpture (p. 206), then cross the passage and re-enter by the opposite door to visit the Assyrian Gallery (p. 212) and the Primitive Greek Sculpture (p. 251). The rest of the galleries of sculpture are not *en suite*, as may be seen on the Plan; and the Marine and Ethnographic Museums are on the second floor. II. By the Rue de Rivoli, or Square Napoléon III. Entering by the stairs in the Pavillon Sully, turn to your right, ascend to the Galerie Lacaze, and follow the order in our Guide. (See Table). III. Enter by the passage under the Colonnade and by the doors on either side.

For a hurried visit, wishing to see only the cream of the Louvre, we should suggest the following itinerary. Enter by Pavillon Sully, visit Salle Louis Lacaze, Salle des Sept Cheminées, Galerie d'Apollon, Salon Carré, Petite Salle Italienne, Long Gallery and the French schools; descend by Escalier Daru to the antiques; once in the Rotunda, leave the series of the rooms of Roman sculpture to your right, and go straight through the room of Phidias, Tiber, Gladiator, Melpomene, Venus of Milo, and the parallel gallery, then turn to right, and by the Hall of the Caryatides, issue into the Great Court, contenting yourself with the sight of M. Angelo's Captives, etc., in the Musée des Sculptures de la Renaissance.

Guides or cicerone, both English and French, may constantly be met near the various entrances of the Louvre, who proffer their services to conduct the stranger through the Louvre. To those who may so desire it, we venture to name Mr. Victor Aldred and his Swiss colleague.

N.B.—A first-rate and most complete collection of photographs of all, or almost all, the contents in the Louvre (pictures, drawings, sculpture, etc., the work of Ad. Braun, of Dornach) is sold at A. Mouilleron's, 1, Rue Auber. The prices vary between 3 fr. 50 c. and 15 fr. and upwards.

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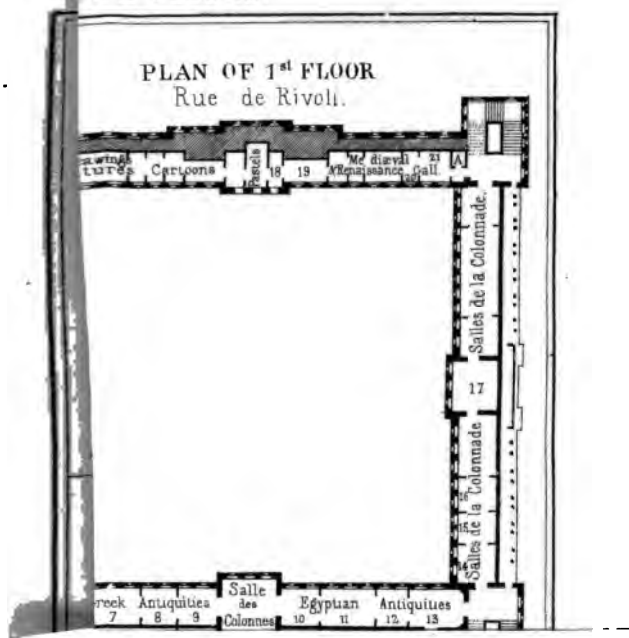
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 ABBREVIATIONS.

C. C. stand for Messrs. Crowe and Cavalcaselle; *W.*, for Herr Waagen; *L.*, for Lübke, etc.

N.B.—The *Salle des Sept Mètres* (p. 44) will shortly be exclusively assigned to the Italian masters of the primitive schools.

2 FLOORS.



murillos and Velazquez here are a perfect disgrace to the Louvre.

PART I.

PICTURE GALLERIES

SALLE LOUIS LACAZE.

This sumptuously decorated hall, of Corinthian architecture, was formerly used for the sittings of the "Chambre des Pairs," whence its second denomination, "Ancienne Salle des Séances." It now contains the Collection Louis Lacaze, which was bequeathed to the Louvre in 1869, by that wealthy but not very discriminating amateur, whose portrait may be seen at one end of this gallery. The pictures, which number 275, are not worthy of the place they occupy, as, with few exceptions, they are either copies, inferior originals, or imitations of very relative value. The French schools of the 18th century are represented by some good specimens of Watteau, Lancret, Fragonard, and Largillière.

ITALIAN SCHOOLS.

L. BASSANO, 1558—1623. (Ven. Sch.)

14. *Adoration of the Magi.*

SPANISH SCHOOLS.

RIBERA, 1588—1656.

32. *The Club-footed Beggar-boy.*—The only authentic Spanish picture in this room. Disagreeable, repulsive, gloomy, but effective, and powerfully drawn and coloured. It displays, however, more of the defects than of the qualities of this master. The so-called Murillos and Velazquez here are a perfect disgrace to the Louvre.

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

PH. DE CHAMPAIGNE, 1602—1674.

51. *J. H. de Mesme*.—A magistrate and a member of the Paris parliament. The attitude is simple and dignified, the head expressive, the hands fine and delicate, the tone warm and vigorous.

MIEREVALT, 1567—1641.

79. *A Woman's Portrait*.

REMBRANDT, 1608—1669.

96. *A Naked Female*.—One is so inclined to hand her a dress!

RUBENS, 1577—1640.

100. *Allegorical Portrait of Mary of Medicis*.

FRENCH SCHOOLS.

FR. BOUCHER, 1703—1770.

165. *Portrait of a Young Lady in a blue velvet pelisse*.—Is it genuine?

CHARDIN, 1699—1779.

177—179. *Two clever Paintings of Still-life*.

C. COYPEL, 1694—1752.

188. *Portrait of the actor Jelyotte in female attire*.

DAVID, 1748—1825.

189. *Unfinished Portrait of Bailly*.—A sketch for his "Serment du Jeu de Paume."

FRAGONARD, 1732—1806.

193. "*L'heure du Berger*." 194. *Bathers*. 197. *A Guitar-player*.—Painted in an hour.

198. *A Young Woman Reading*.—Full of piquancy; a pendant to former.

GREUZE, 1725—1805.

206. *A Girl's Bust*.—A sketch.

LANCRET, 1690—1743.

212.—*Characters of Italian Farce*.—To the right of "Gille" (the Clown) are grouped Columbine and the Leech ; to his left, Harlequin, Silvia, and the Knave.

LARGILLIÈRE, 1656—1746.

216. *The Mayor and Aldermen of Paris assembled on the occasion of Louis XIV.'s Convalescence*.

217. *P. of Chancellor Du Vaucel*.

221. *P. of President De Laage*.

224. *Ps. of the Artist and of his Wife and Daughter*.—This very able portrait-painter was employed by Lely at Windsor, where he painted the portraits of the King and Queen.

LE NAIN, lived in 1640.

227. *Peasant's Repast*.—Realistic ; strangely and disagreeably coloured. The touch is solid, but the shadows heavy ; the heads very expressive ; and the whole scene forcible, effective, and true to nature.

PATER, 1696—1736.

235. *Toilet of a Lady of Fashion*.—A pretty and amusing second-rate painting by this clever pupil of Watteau.

236. *Flirtation*.—Purchased at Lord Pembroke's sale in 1862, for 3,150 frs.

REGNAULT, 1754—1829.

240. *The Three Graces*.—A pretty good academical study.

RIGNAUD, 1659—1743.

241. *Full-length P. of Cardinal de Polignac*.—The head and hands bespeak high birth. The effect is marred by affectation and mannerism.

WATTEAU, 1684—1721.

260. *The Clown*.—Behind him peep four other characters, or masks, of Italian farce. A very fine

specimen of this master's style and excellence. His fancy was rich, fresh, and delicate. His compositions are sprightly and gay, and as light, *spirituelles*, and pointed as a sonnet by Musset or a "proverbe" by Octave Feuillet. Technically, the drawing is facile, mellow, and precise, the touch is as light as Teniers' or Metzu's, and the colour soft, bright, and harmonious. His art is the very essence of fashion, boudoir elegance, and court gallantry.

261. *L'Indifférent*. 262. *La Finette*.—Two characters of Italian comedy.

263. *An Assembly in a Park*. 265. *The Judgment of Paris*.—Evinces the influence of the study of Rubens' style, which Watteau admired no less than Veronese's.

SALLE HENRI II.

The ceiling is richly embossed and painted by Blondel in three compartments. In the central one, Jupiter and Juno preside over the assembly of the gods who are to pronounce judgment on the difference of opinion between Neptune and Minerva, respecting the name to be given to the city of Cecrops. In the one to the left, *War*; in the one to the right, *Peace*.

The paintings collected here belong almost all to the French school of the 18th century. They are of no great value, and several have not been catalogued.

FRENCH SCHOOLS.

Two large pictures, to left and right of entrance, both by T. B. Van Loo—*Scenes from the Life of Queen Esther*. A bad imitation of the bad style, dashing manner, and gaudy colour of the Italians of his day, mingled with the affectation and silly gentility of the French school of the same period.

POTERLET, 1802—1835.

414. *Trissotin and Vadius*.—A spirited scene taken

from Molière's "Les Femmes Savantes," act iii. sc. 5.
Under it observe—

OLIVIER (M. B.), 18th century.

— *Mozart giving a Concert in Paris before a Fashionable Audience.*—Beneath, on a board, may be read the names of the different personages, all portraits, who attended the concert.

DE BAR, 1700—1729.

6. *Rural Merry-making.*

MARTIN, 18th century.

343. *Louis XV. hunting the Deer in the vicinity of Fontainebleau.*

COCHEREAU, 1793—1817.

127. *The Painter David's Studio.*—Messrs. Schnetz, Dubois, and Pagnest are studying the anatomy of Polonais, a well-known model of that day.

To the right a fine VAN DAEL, *Fruit and Flower Piece.*—The large picture in the centre is by

C. A. COYPEL, 1694—1752.

— *Medoro and Angelica.*—A scene from "Orlando Furioso."

J. VERNET, 1714—1789.

615. *A Torrent.*—Well composed and lighted, though lacking transparency.

ROLAND DE LA PORTE, 1724—1793.

413. *Still Nature.*—A good specimen.

BOUCHER, 1703—1770.

A large garish picture. The cupids' arms and legs look like so many unbaked rolly-polies besmeared with jam.

VAN DAEL, 1764—1824.

110, 112. *Two Fruit and Flower Pieces.*

F. DROUAIS, 1727—1775.

187. *Charles X. of France and his Sister, Madame Clotilde.*—Under it,

G. VAN SPAENDONCK.

A fine Fruit and Flower Piece.

TARAVAL, 1728—1785.

570. *Triumph of Amphitrite.*

PRUD'HON, 1758—1823.

Interview of Napoleon I. with the Emperor of Austria.
—The figures are stiff, hard, cold, and wooden. (Not catalogued).

SALLE DES SEPT-CHEMINÉES.

It was in this hall Henri IV. died after being stabbed by Ravallac. The ceiling is decorated with gilt arabesques and cumbrous genii, the work of M. Duret. The medallions contain the busts of the celebrated French artists whose masterpieces have been collected here, such as David, Prud'hon, and the so-called six *G's*, viz., Girodet, Guérin, Granet, Gros, Gérard, and Géricault. They represent the new schools of painting which arose in France soon after the Revolution, and which, under the impulse of new ideas, new feelings, and new wants, honestly and ardently strove after *Truth and Power*, but found them not, for they were sought in pseudo-classicism and sensational literature, two extremes equally fatal to Art. There is, however, in the works before us—and in spite of the want of real colour, air, nature, and throbbing life—a loftiness of purpose, a severity of conception, a keen feeling for beauty of form, a dramatic energy, and a masculine power of drawing, which deserve close attention and command our admiration.

MME. LE BRUN, 1755—1842.

82. *Portrait of the Artist and her Daughter.*—Graceful.
— *Her own Portrait.*

84. *Portrait of Paisiello, the Italian composer.*—
Ob. 1816.

DAVID, 1748—1825.

148. *Leonidas with his Band awaits the Enemy at Thermopylæ*.—"This picture produces the impression of a canvas on which the painter had set out, next to one another as they came, various attitudes and ideas which took his fancy. It is precisely, too, the principal figure—that of Leonidas—which, in its position and expression is the most unmeaning and theatrical of all ; among the rest, preparing themselves for combat, single figures and ideas of great beauty occur. The forms are thicker and less elegant than those in the picture of the Sabine women ; but, on the other hand, the tone is warmer, and the keeping of the whole better."—*W*. Finished in 1814, and characteristic of the master's fourth manner. See "L. David," by Delécluze, &c.

149. *The Rape of the Sabines*.—"Romulus and Tatius, neither of them with any clothes on, raise their spears for the combat, but Hersilia, the former's wife, separates them. Other Sabine women, with their children in their arms, throw themselves between the contending hosts. When we look at this celebrated picture as a whole, the impression produced by it is far from satisfactory. The composition is disjointed, the outlines of the principal figures are jerked about in a disagreeable manner, the attitudes are theatrical, the lights cold, the shadows grey and heavy, and the keeping of the whole is defective. On the other hand, in the details we see many figures of extraordinary beauty of form and admirable modelling ; some children in the foreground are especially charming, and here and there we thus have bits which are about the best that David ever produced."—*W*. Painted in 1799.

152. *Belisarius craving Alms of a Woman*.—Dated 1784. Though signed and touched up by David, it is a smaller replica, by Favre and Girodet, of his larger picture now at Alton Towers. The blind general's head is almost entirely David's work.

157. *Portrait of Pécoul, David's Father-in-law*.—Dated 1783. 158. *Madame Pécoul*.

159. *Pope Pius VII. in his arm-chair.*—A half-length; painted at the Tuileries in 1805. "It unites dignity and truth of conception with very fine drawing, masterly modelling, and a touch which is broad and yet delicate in an excellent impasto. The whole, not only the head and hands, but the drapery and the chair, are treated throughout with a perfectly correct feeling for the essence of a portrait. Perhaps, however, that which surprises us most is the delicate harmony and transparent warmth of the colour. The latter quality fails us, indeed, in the principal shadow of the face, which is somewhat heavy, and in the dirty tone of the reflected lights."—*W.*

GER. DROUAIS, 1763—1788.

189. *The Cimbrian Slave shrinking from Marius, whom he is sent to kill.*—"The theatrical character is here most conspicuous in the attitude of both figures; but the power of the artist is seen in the excellent drawing, as well as in the feeling for the harmony of colours and the keeping of his work."—*W.* He was a scholar of David, and this is considered his masterpiece.

FABRE, 1766—1837.

192. *Neoptolemus and Ulysses rescue Hercules' Arrows from the hands of Philoctetes.*

GÉRARD, 1770—1837.

236. *Psyche receiving the First Kiss from Love.*—A mythological *mignardise* of the pseudo-classic period of the First Empire. The bodies are spindly, the flesh has an ivory and porcelain tone about it, which is altogether unsatisfactory; the drawing is light, delicate, and easy. The general effect is that of exaggerated grace and would-be chasteness, of affectation, genteelness, and *clair de lune empaillée*. Purchased at General Rapp's sale, 1822, for the sum of 22,100 frs.

238—239. *Victory and Fame. History and Poesy.*—Two large allegorical and decorative subjects. The *winged figures*, like huge human butterflies, are hover-

ing in the air, in the act of unfolding heavy rolls of tapestry, which are presumed to represent the battle of Austerlitz, a picture ordered for a ceiling in the Tuileries. Remarkable for the boldness and breadth of the execution, the skilful foreshortening, the airy lightness of the floating draperies and the warm harmonious tone.

240. *Isabey, the celebrated Miniature-painter, and his Daughter.*

241. *Canova.*

GÉRICHAULT, 1791—1824.

242. *The Raft of the "Medusa."*—This ill-fated French ship left for St. Louis (Senegal), June 17, 1816, having on board 400 passengers and crew. On July 2 it foundered. A raft was constructed which carried 149 victims of the shipwreck, whilst the rest took to the boats and were subsequently all drowned. During twelve days the wretched people on the raft were a prey to every horror imaginable—to thirst, hunger, despair, and evil passions. On the 12th, a ship, the "Argus," happily sailed by, and rescued fifteen starved-out and dying creatures—all that remained of the 149 who had embarked. A very fine picture, or rather sketch, of an artist who, had he lived longer (ob. 1824, æt. 33), would certainly have attained to a great reputation. The subject, most dramatic in itself, is rendered with great simplicity, but with an extraordinary power at the same time; the general tone is monotonous and somewhat heavy and dingy, but these and other salient defects are amply compensated by the life and movement that animate the various episodes of that sinister tragedy, by the Michael-Angelesque breadth and vigour everywhere displayed, by the variety and truth of the expression, the clever keeping, bold conception, and skilful execution.

243. *A Cavalry Officer of the Imperial Guard charging the Enemy.*—Full of "furia francesca" and "diable-au-corps." Painted at the age of twenty, and in twelve days' time.

244. *A Wounded Cuirassier withdrawing from the Battle-field.*—Fine and manly.

245. *A Carbineer.*—An unfinished portrait.

— *A Horse-race.*

GIRODET-TRIOSON, 1767—1824.

250. *A Scene of the Deluge.*—A man is carrying his father on his back, whilst he pulls up his wife with his right hand and grasps convulsively the stump of a tree with his left; two children cling to their mother. All, therefore, depends on the stump of the tree, but that breaks suddenly under the effort and the weight, so that the human bunch will heavily drop off into the roaring abyss beneath. The sense of awe and horror is too excessive to be æsthetic. The drawing is angular and harsh; the colouring greenish, cold, and conventional.

251. *Endymion Asleep.*—Love, under the figure of a zephyr, gently removes the foliage of a sycamore to allow the amorous moonbeams to glide softly through, and, spreading like a bluish vapoury gleam, they steal out and spread on the fair lips and *marmorean* breast of the young huntsman: Phœbe-Diana thus contrives to convey her kisses to her unsuspecting lover. The idea is charming and poetical—too poetical, indeed, to be pictorial; besides, the elegance of form, the correctness of the drawing, and the soft, mellow lights which illumine the whole scene do not sufficiently compensate for the strangeness of the colouring and the mannerism displayed.

252. *The Burial of Atala.*—An episode from the "Natchez" of Châteaubriand. Father Aubrey carries the body to the freshly-dug-up grave, whilst Chactas, the image of despair, is passionately embracing the girl's knees. Another instance of the mistake incurred in translating poetry to canvas, and thus employing different languages to express a world of feeling and thought which admits of one sole and exclusive mode of interpretation. It is purely, touchingly, poetically

felt and conceived—yet how like a diorama-scene lighted up by gaslight!

GRANET, 1775—1849.

256. *Interior of the Basilica of St. Francis at Assisi.*—The tapering parts of the picture are skilfully rendered, and the ærial and lineal perspective cleverly observed. The painting, from want of good materials, is fast falling to pieces.

GROS, 1771—1835.

274. *Gen. Bonaparte visiting the Victims of the Plague at Jaffa in 1799.*—A repugnant scene, historically false, melodramatically arranged, neglected as to composition, drawing, and colour, but displaying great facility, variety, and movement, and a good intention to be forcible and interesting.

275. *Napoleon visiting the Battle-field at Eylau (Feb. 9, 1807).*—A poor, weak, straggling composition, of inaccurate drawing, and of a false, conventional colouring.

GUÉRIN, 1774—1833.

277. *The Return of Marcus Sextus.*—This imaginary Roman is supposed to have fled the proscription of Sylla, and on his return home finds his wife dead and his only daughter weeping by her bed-side. It was at first intended to represent Blind Belisarius returning to his family—the subject being changed, and easily so, by a friend's advice. It created a sensation at the time (1799), being looked upon as an allusion to the "Rétour des Emigrés." This picture is Guérin's masterpiece, and exhibits a severity of form and a classicism of style which were not usual with him.

279. *Phædra and Hippolytus.*—A pictorial illustration of Racine. Mlle. Rachel is said to have studied and reproduced Phædra's attitude, dress, and gesture.

280. *Andromache and Pyrrus.*

282. *Clytæmnestra.*—Agamemnon is asleep in a hall

yonder, whilst his wife, urged on by her accomplice, Ægisthus, is preparing to enter and stab the defenceless man. A tragical *mise-en-scène*, spirited, truly pathetic, and well-conceived. The effect of the light through the purple curtain is very striking.

PRUD'HON, 1758—1823.

458. *The Assumption of the Virgin*.—Painted for the chapel of the Tuileries. It is a well-balanced and harmoniously-coloured composition of this artist, exaggeratedly called "the French Correggio." There is about the heavenly maiden a conventional elegance, a studied grace, and a piquant modesty which almost amount to coquetry and affectation.

459. *Justice and Divine Vengeance pursuing Crime*.—Prud'hon's masterpiece. The moonlit scene represents the circumstances of the first crime of man, the murder of Abel by Cain, and was painted in 1808 for a hall in the Criminal Court of Paris, but finally exchanged at the request of the Louvre administrators. The composition is exceedingly careful, the execution powerfully carried out, the impression deep, grand, and not easily to be forgotten. There is, besides the force of the drawing, the boldness of the modelling, and the thorough technical knowledge displayed in the colouring, a series of contrasts that interest one and add power and meaning to the rest—such as those we notice between the elegance of form, the purity of the expression, and the refined beauty of Abel's head, with its fair, flowing locks, and the debased type and squared, fiendish features of the murderer; between the hurried, terrified, disorderly step and motion of Cain, and the slow, steady, majestic flight of the avenging goddesses, who, with extended wings, sweep the still, blue, midnight air, and are following the fratricide with the calm, fatal persistence of impartial human justice and of relentless Divine severity.

460. *Portrait of Mme. Jarre*.—Clever but vulgar.

REGNAULT, 1754—1829.

466. *Achilles and the Centaur*.—Dated 1783.

DELACROIX, 1799—1863.

— *His own Portrait*.

DECAMPS, 1803—1860.

— *Horses Towing*.—Excellent.

SALON CARRÉ.

This fine and lofty room—too lofty, indeed, to light sufficiently the pictures it contains—may be entered by the “Long Gallery of Italian Schools,” by the “Galerie d’Apollon,” or by the “Salle des Fresques.” The ceiling is richly decorated with caryatides, allegorical devices, and genii representing the Fine Arts. The general design is Duban’s; the sculpture, &c., is the work of Simart. Here are collected several of the finest pictures in the Louvre: they have been selected among the productions of different schools, and belong to almost every period in the history of painting.

ITALIAN SCHOOLS.

CORREGGIO (ALLEGRI), 1494—1534. (Lomb. Sch.)

27. *The Mystic Marriage of St. Catherine of Alexandria*.—This saint receives the ring from the Infant Jesus, who is sitting on his Mother’s lap. To the right stands San Sebastian, holding arrows, an emblem of his martyrdom; in the background is figured the martyrdom of these two saints. This picture is a glorious masterpiece, and in a state of perfect preservation. Here may be studied the leading characteristics of this great master, who was the head of the northern schools of Italy, and one of the most wonderful colourists the world ever produced. Observe the simplicity of the well-balanced composition, the character of which, though Christian in subject, is full of antique grace and Pagan feeling; those flowing outlines and waving curves that

blend so softly, and slide into each other without any harshness or abruptness; the exquisite grace and dignity of the young mother; St. Catherine's expression of ecstatic love and gratitude, checked and tempered by a sense of unworthiness and of the deepest veneration; the surpassing beauty of St. Sebastian, and those hands, which seem made of the pulp of lilies, so fair they are, and pure, and delicately noble; and, above all, that royal feast of colour for eyes to ravish in!—blues and reds that are not, like Rubens', a loud flourish of trumpets, but hushed, and subdued, and bright, and hallowing, like a sweet melody. An amber tone of a melting softness spreads tenderly over that mute concert of colours, here warming up their silvery coolness, there cooling down their over-glow; whilst the general effect and harmony are obtained, not by contrast, but by a delightful gradation of light—that soul of space and poetry of form!

28. *Antiope Slumbering*.—To the nymph's right an amour lies asleep on a lion-skin; to her left, Jupiter, under the figure of a Satyr, stealthily bends over the unconscious beauty and raises the blue drapery that veiled her charms. This voluptuous mythological scene was better suited than the former to the essentially Pagan and sensual temperament of Correggio, and though partially restored and repainted (both the hips of Antiope and the child) it may be pronounced his finest picture in the Louvre. Its chief characteristics are a supreme elegance in the modelling and attitudes, a wonderful combination of power and grace, a thorough but discreetly-displayed acquaintance with the laws of foreshortening and the perspective of bodies; the effective contrast between the richly-bronzed tone of the ruddy flesh of the enamoured god, whose Olympian beauty prevails over the sylvan type, and the dazzling golden whiteness and mellow roundness of Antiope's body—all suppleness and voluptuous *abandon*—and which forms in the centre of the picture a focus of light which would illumine any room, save, perhaps, a good

monk's cell. All this is framed and relieved by a rich landscape and thick foliage, whose blues and greens are damped and deadened by warm, velvety, russet tones.

CARAVAGGIO (AMERIGHI), 1569-1609. (Lomb. Sch.)

34. *A Concert*.—Eight musicians are playing and singing, whilst the ninth accompanies them on the organ. It is spirited, true, and effective; replete with vigour—nay, more, with bursts of brutish wildness. Character takes the place of beauty, and, notwithstanding a weakening contempt of the ideal, the tender, and the refined, the figures are powerfully relieved and there is no lack of grandeur in the conception; the shadows are dark and opaque, with here and there a sudden flash of lightning, like rays of light darting over black ebony. Great as his faults were, he had two redeeming points—he loved truth and hated Guido.

35. *Full-length Portrait of Alof de Vignacourt, Grand Master of Malta in 1601*.—Manfully conceived, warmly coloured, and strikingly effective. As a reward he was given the order of Malta, a gold chain, and—two fair Mussulman slaves!

GIORGIONE (BARBARELLI), 1477—1511. (Ven. Sch.)

44. *A Concert*.—A naked female, holding a flute, sits on the grass, under the shelter of trees, turning her back to the spectator; by her side are two young men, dressed in the parti-coloured tights, and plumes, and slashes of the 16th century, both sitting also on the sward, one of whom is playing on the lute; to the left, a second female, most scantily clad, stands under a tree and pours water out of a crystal vessel; a shepherd, with his lambs, paces the neighbouring glade; in the background, a varied landscape, with distant hills and houses. The motive, thought, and purpose of the subject seem to lie in the introduction of figures recalling the character of antique art, combined and contrasted with the picturesqueness, more inward life, and diversity of the Italian schools. The principal attractions here

are: the composition, which, due allowance being made for its strangeness, is highly poetical and altogether pleasing; the scenic picturesqueness; the gorgeous effect of chiaroscuro and the strong rich colour, however sombre its glow may appear here and there; the clever technical execution and freedom of hand. On the other side, we concur in the opinion of competent critics who hold this picture to be not an original, but an imitation of Giorgione's style by Pellegrino da San Daniele or an imitator of del Piombo—the reasons are, the neglect and coarseness of form, the inaccurate drawing, the pasty surface, the thickness of texture and utter want of modulation in the flesh-tones and atmosphere. Waagen ascribes it to Palma Vecchio.

GUERCINO (BARBIERI), 1591—1666. (Bol. Sch.)

47. *Virgin and Child*.—Effectively coloured, boldly conceived, and broadly executed.

48. *The Resurrection of Lazarus*.—One of his few good pictures in the Louvre, and remarkable for the harmony of the tone, for power and skilful treatment of chiaroscuro; the shadows are, however, too strong and prominent.

55. *The Holy Patrons of the City of Mantua*.—Painted in 1651.

GENTILE BELLINI, 1421—1507. (Ven. Sch.)

69. *Portraits of Giovanni and Gentile Bellini*.—To the right a man said to be Giovanni, in a black cap, chestnut wig, black damask vest, and squirrel collar. To the left a man said to be Gentile, in a black cap, brown wig, and a fur collar, white pointed with black. Behind them and in the middle a dark green *moirée* tapestry, at the sides of which a landscape. There is great sweetness and purity in the expression, mixed with a grave, simple dignity. The colour is rich and warm, the drawing somewhat stiff and timid. This picture—of which there is a replica at Berlin, representing altogether different personages, but similar in

arrangement—was formerly ascribed to Giovanni Bellini. It is more likely to be the work of some master of the Bellinesque school after 1500—say Rondinello or Ben. Coda. "The effect of light is powerful, but without the massive divisions of Bellini; the colour golden, and produced by warm general glazes, but these cover the modelling of the parts, so as to give to the whole a mysterious and somewhat untransparent look. We are far away here from the form and decided touch and outline of Gentile. Cariani of Bergamo would be found here in his earliest phase."—*C. and C.*

P. BORDONE, 1500—1570. (Ven. Sch.)

89. *A Man's Portrait*.—Titianesque. The hands are very fine. Dated 1540.

BRONZINO, 1502—1572. (Flor. Sch.)

94. *Portrait of a Sculptor*.—Supposed to represent Baccio Bandinelli. Dark and calmly grand. Observe the delicately-chiselled hands. It has been ascribed to Seb. del Piombo.

PAOLO VERONESE (CALIARI), 1528—1588. (Ven. Sch.)

103. *The Nuptials of Cana*.—In a sumptuous hall, of the richest Corinthian architecture, Christ, the Virgin, and the Twelve Apostles are seated at an immense semi-circular table, at one end of which (to the left) are the newly-married couple. Around and about the table are numberless guests and attendants. In the background rise noble Corinthian porticoes, peopled with spectators, and further on, to the right, an airy campanile soars into the blue heaven. The master has introduced into this picture portraits of several celebrated personages of the time. Thus, the Galilean citizen is supposed to be the likeness of Al. de Avalos, Marquis del Guasto; his young wife, that of Eleonore of Austria, Queen of France. By her side, and quaintly dressed, sits Francis I.; then comes Mary of England, clad in a

yellow gown ; next a black prince, who is speaking to a servant, sits Suleyman, first Emperor of the Turks ; further on, Vittoria Colonna, holding a tooth-pick, alas ! At the end of the table, Charles V., wearing the golden fleece. In the foreground, a group of musicians, all painters of the day. Veronese is in white, and plays the *viola di gamba* ; Tintoretto, behind him, accompanies him on a similar instrument ; on the other side, the grey-haired Titian, in a red damask robe, playing the contra-bass ; the elderly Bassano on the flute ; whilst Benedetto Caliari, Paul's brother, is standing and tosses a cup of wine. In subject, composition, and colour, this wonderful picture, one of the largest in the world (it is not less than 30 feet long and 20 feet high, and contains 130 figures, life size !) bears, like no other, the veritable stamp of the ostentatious and sensual temperament of Venice. Here are displayed its people's love of courtly pomp and showy pageantry ; their passion for self-decoration and scenic picturesqueness ; their sunny mind, surface grandeur, and oriental magnificence ; their feeling, too, for elegance of form and gorgeousness of colour. And, what a wondrous *mise-en-scène* ! Above, that bright blue heaven, which spreads like a satin dais streaked with silver clouds, whilst the dazzling whiteness and the checkered tints of the marble balustrade rising against the sky, the lofty columns, and scattered statuary make a suitable frame to this aristocratic assembly of Italian voluptuaries of the 16th century. Search not here for either loftiness of thought or depth of feeling. All, moreover, sins against fact, dress, time, and place ; but, rather, look upon it in the light of an exclusively, but supremely decorative picture. Admire that motley crowd of knights and senators, of ladies fair and sprightly pages, of slaves, jesters, and musicians—dressed in velvets and brocades, silks and satins, eastern stuffs that shine and dazzle like golden beetles' wings ; those gorgeous vases, delicate glass cups, crystal flagons, and heavy jewels ; the eurythmy of the masses and filling up of space ; the wondrous variety of figures,

so full of individual character; and, withal, the unity of the composition; the abounding life and animation; the firmness, elegance, and breadth of the drawing. In point of colour, the lovely gloss of the silvery and roseate prevailing tone, the golden yellows, the dark-shaded blues, intense scarlets—all those broken and blended tints which harmonise so fully—combine to form of this the most richly illuminated page of festive pictorial poetry that eyes can rest upon.

104. *The Banquet of Simon the Pharisee.*—The Magdalen, in an attitude of loving adoration, bends down before the Lord to wipe his feet with her flowing locks of rich Venetian blond; whilst, standing at another table, Judas seems to upbraid the fair penitent for the waste of myrrh and cinnamon with which she anoints the Lord, who, with a gentle and majestic gesture, reassures the meek and tender-hearted woman. Around the two tables are seated the Apostles, together with Simon's family and guests. Although inferior to the former, this picture, one of the four *cenacoli*, or banquet scenes, of Veronese, is very beautiful; radiant with the splendour of Venetian colour, and full of life and movement—remarkable, besides, for the nobility of types.

107 bis. *Jupiter punishing Crime.*—An allegorical composition, ordered 1540, for the ceiling of the "Secret" Hall of the Council of Dix, at Venice. It was subsequently brought to France, and decorated the ceiling of Louis XIV.'s bedroom at Versailles. The figures symbolise Rebellion, Treason, Lust, and Peculation. Its most salient features are—the skill displayed in the foreshortening and anatomy; the classic severity of the drawing; the power and energy of the musculature, which bespeaks the influence of Michael Angelo; the brilliance and harmony of the colour. Jupiter's head is said to have been suggested by that of the Laocoon, and the rest by busts of Alexander the Great and other antiques at Rome.

CARRACCI (Ami), 1560—1609. (Bol. Sch.)

138. *Apparition of the Virgin to St. Luke and St. Catherine.*—One of the best of the earliest specimens of the original style he adopted towards 1592.

140. *A Dead Christ on the Virgin's Knees.*—One of his latest works.

DOMENICO GHIRLANDAIO, 1449—towards 1498. (Flor. Sch.)

204. *The Visitation.*—A vestibule with arcades. The Virgin, standing to the left, modestly receives the homages of St. Elizabeth, who kneels before her. Mary Cleophas and Mary Salome witness the scene. In the background, a hilly landscape with part of the city inhabited by Zacharias. Dated 1491; ordered for the Church of Cestello, left unfinished by the great master, but completed by the hands of assistants whose work may already be traced before that time. Observe the power of distribution which was so highly developed by Ghirlandaio; the severity of the antique drawing—grand, tranquil, lofty, dignified, truthful, and precise; the simple flow of drapery painted in its flight, and whose bronze-like stiffness reminds us that he was bred a goldsmith; the choice of form, which, though lacking mellowness and flexibility, ideal elevation and feeling, grace and chasteness, is rendered with great truth in proportion and outline, in rotundity and relief, and stamped with statuesque beauty and all the nobleness that realism can impart.

SEB. DEL PIOMBO (LUCIANI), 1485—1547. (Ven. Sch.)

239. *The Visitation of the Virgin.*—The Virgin, accompanied by two women, is received by St. Elizabeth. In the distance, to the right, a man announces to Zacharias the coming of the Virgin. Signed and dated 1521. It has been much injured, and is now very dull and not free from retouching. "It is a picture with two grand solitary figures, of considerable depth in tone, spirited in movement, masculine in types, and

masterly in touch ; reminiscent of the wall-paintings at the Pace and Popolo in this—that effect by colour is sacrificed to effect by modelling, studied drawing, and balanced light and shade. It is most striking for the large proportions of the frames, the sculptural cast of the draperies, and the leaden tinge that pervades the flesh.”—*C. and C.*

LUINI (BERNARDINO), 1460—1530. (Lomb. Sch.)

242. *Salome, the Daughter of Herodias, receiving St. John the Baptist's Head in a Silver Charger.*—It has been ascribed to Leonardo da Vinci, whose style he at first imitated with great felicity, but it is much more likely to be a work of Solario. Beautiful are the features of the Baptist's head, chiselled as it were, such is the smoothness of their modelling, their extraordinary finish, and the firmness and fineness of the outline. The expression on Salome's face is full of grace, of singular dignity and refinement.

J. BASSANO (DA PONTE), 1510—1592. (Ven. Sch.)

303. *Burial of Christ.*—Though lacking elevation and choice of form, it is spirited ; its effects of light are powerful and masterly, and the colour fascinating.

FRANCIA (F. RAIBOLINI), 1450—1517. (Bol. Sch.)

318. *A Man's Portrait.*—The man is represented standing, dressed in black, the head covered with a long cap ; in the background, a landscape. Has been successively attributed to Alfani, Giorgione, Del Piombo, and Raphael. It is, however, an undoubted Francia, a magnificent specimen of his Raphaelesque style. Look well and often at that spare, careworn face, so expressive of deep thought and intense sadness. How pure the taste, how soft and harmonious the colour, how deep the feeling, of what care and finish and accuracy the outline of the drawing, and how quiet, simple, and suggestive the motive-thought of the composition ! The chiaroscuro is masterly.

318. *The Nativity.*—Virgin, St. Joseph, and two

angels adoring the new-born Babe ; in the background, a landscape. Bought in 1863 for the sum of 2,050fr. Is it genuine ?

GUIDO RENI, 1573—1642. (Bol. Sch.)

337. *The Rape of Dejanira*.—As the Centaur is crossing the flood with his fair human prey, Hercules, from the opposite shore, shoots an arrow that wounds the ravisher mortally. Though not utterly disagreeable to the eye, it is mannered and affected, chalky and washed out.

TINTORETTO (J. ROBUSTI), 1512—1594. (Ven. Sch.)

349. *Susanna Bathing*.—The breadth and ease of the execution are great. There is a happy combination of the qualities of the two great masters he most admired, viz., the colour and chiaroscuro of Titian, with the science of drawing of Michael Angelo ; but these merits are much attenuated by haste and neglect. The lower part of Susanna's body is not pleasing, and the type such as might have made the elders pause and go their way.

RAPHAEL (SANZIO), 1483—1520. (Rom. Sch.)

375. *The Virgin and Child, with the Infant St. John the Baptist*.—The Virgin is seated in an open and spacious landscape, with some hills in the distance, a river to the left, and a hamlet to the right ; around her tufts of variegated wild-flowers. The young mother, with downcast eyes, looks on the Child who nestles by her side, and stands with infinite grace on one of her feet. The infant St. John, kneeling, to the right, holds a cross made of reeds. This picture—commonly known as "*La Belle Jardinière*," from the subject and from the Florentine flower-girl whom Raphael loved at the time, and whose sweet, fair, maidenly features he introduces in it—was ordered by a Siennese gentleman, F. Sergordi, from whom it was bought by Francis I. Signed and dated 1507. It is, therefore, cha-

racteristic of the master's second manner, and belongs to his Florentine period. A lovely picture, full of exquisite grace, divine tenderness, and hallowed serenity. The composition is ideally simple, fresh, and pure; evincing vestiges of Peruginesque influence, combined with an impression of Leonardo da Vinci's Madonnas. The figures are grouped, and feel and move on a rhythm, which partakes both of the spiritual and formal character of the Umbrian school, and of the richer and freer mode of the Florentine masters, whose key-note was essentially human. The Virgin's expression is one of unearthly purity and gentle seriousness. Her head, with its sweet long oval, the delicate receding roundness of her features, and the waving lines of her whole frame, so gracefully bending forward, are drawn in gentle curves, of a Leonardesque elegance. Note her charming, though somewhat pinguid hands, and those wonderful feet, snowy white, and such as are only made to tread on tender lilies, satin clouds, and angels' downy feathers; the simple tight red bodice, bordered with black, and the long drapery (partly the work of Ghirlandaio) are soberly and chastely handled. The children look like two angels dropped from heaven, so unearthly is their infantile grace, their calm sweetness, and beaming eyes. The landscape, with slightly leafed trees, recedes behind this group with fine aerial perspective. The drawing is accurate, but without the neatness, precision, and breadth of the later period. The colour is of a rich transparence in the flat and bright tones, bearing evidence of Masacio's softness, and the delicate airy touch produces a fused impasto of great charm and brilliancy. Has been much injured and over-painted.

376. *Virgin, Child asleep, and Infant St. John.*—The Child slumbers on a cushion, and is partly covered by a blue veil (whence its name, "*La Vierge au Voile*"), which the Virgin gently raises to show him to the infant St. John, who kneels in mute wonder and adoration. In the background, ruins, distant hills, and diminutive figures. No date and no signature. Passavant,

the most competent judge in such matters, opines that it was painted at Rome. Mr. Ch. Clément thinks that it belongs, on the contrary, to his Florentine period, and adduces as arguments the comparative weakness of the drawing and the inexplicable arrangement of the legs, the silvery tone, &c. The sleeping Babe is marvellously sweet. The infant St. John has been most awkwardly restored and disfigured.

377. *The Holy Family.*—The Child springs out of his cradle into his mother's arms, who is seated to the right. He is adored by the infant St. John, who is held by St. Elizabeth, seated to the left. An angel strews flowers over the Virgin's head, whilst another kneels, crossing his hands. To the right, St. Joseph, his head resting on his hand, is absorbed in calm contemplation. Painted at Rome. Signed and dated 1518. Ordered by Pope Leo X., and presented to Francis I. by his nephew, Lorenzo de Medici. Has been changed from board to canvas, and was cleaned by Primaticcio in 1537-40. Characteristic of Raphael's third and best period. It may be pronounced one of his finest "*Holy Families*," as it embodies most of his highest qualities, his beautiful simplicity and sympathetic grandeur, and unites nature and dignity with great delicacy of taste. His native softness and purity are there, together with that inexplicable charm which he never fails to impart, and which was his very soul's soul. In beauty of drawing, masterly distribution, loftiness of conception, depth of poetical feeling, nobility of types, purity of contour, breadth of relief, power and sacrifice, plastic art—the Greek excepted—never exceeded this wonderful picture. The draperies of the left arm and leg of the Virgin (of which see several sketches in *G. of Drawings*) are among the finest bits that Raphael ever painted. It is, besides, remarkable for the solidity of the forms, which are superbly modelled and masterly sunk in the nudes; for the massive transitions of light and shade; for the varied character and individuality of expression; for the truth

and animation of the scene, and the firmness and spring in the movements. The colour is warm, reddish, and fused.

378. *Virgin, St. Elizabeth, and Infant Jesus caressing St. John.*—In the background, ruins, with trees and a distant landscape. Painted, after Raphael's design, by Garofalo, about the year 1517.

380. *St. Michael, in Armour, slaying the Dragon.*—Amid fantastic monsters and groups of damned pursued by devils. In the distance to the left, a city on fire. Painted, most probably in 1504, for the Duke of Urbino. It is presumed to have been inspired by Dante's "Inferno," and more particularly by a passage of canto xxiii:—"Fрати Godenti fummo," &c. Looks like a miniature out of some mediæval romance of knight-errantry.

381. *St. George, in Armour, riding a White Steed, slays a Dragon with his Lance.*—In the distance, to the right, a girl taking to flight, symbolising Cappadocia rescued from Idolatry. Painted, it is supposed, towards 1506, for the Duke of Urbino. Of no great value. Has been much injured and over-painted.

382. *St. Michael, in Gold and Steel Armour, trampling down the Demon.*—Signed and dated 1518. It was painted at the same time as the *Holy Family*, No. 377, and presented by Lorenzo de Medici to Francis I.'s Queen. It is thought that Raphael made in this composition an allusion to the struggle and victory of French royalty over civil factions and heresy. Louis XIV. had it hung over his throne at Versailles. It has been a fine picture, but successive cleanings, restorations, retouches, &c., have disfigured and spoilt it irretrievably; and yet what airy lightness, delicate strength, and supernatural elegance in that Christianised Pythian Apollo!—what ideal nobility of type, and what proud disdain and concentrated contempt in that expression! "Like a flash of lightning the heavenly champion darts upon Satan, who, in desperation, writhes at his feet."

The air of grandeur, beauty, and calm majesty in the winged youth, the rapidity of the movement, the bold foreshortening of Satan, hurled on the lava rocks, have a most impressive effect."—*K.*

387. (School of Raphael.) *A Model for a Fountain.*—The design was probably Raphael's; the execution is ascribed to Giovanni Nanni da Udine.

ANDREA SOLARIO (IL GOBBO), 1458 — 1509.
(Lomb. Sch.)

403. *Virgin giving the Breast to the Infant.*—Painted for the Cordeliers of Blois, who presented it to Queen Mary of Médicis, and known as "La Vierge au coussin vert," from the green cushion on which the Infant rests. This picture "charms us more by rich and glossy tones than by concentration of feeling. The Virgin smiles; but the smile which hangs on the lips is belied by the eye. The same rigidity which marks the muscular play of features pervades the surface generally; the drawing is accurate but dry, the flesh unbroken and stony; yet the treatment is polished and fresh, and tender half-tones of gauzy texture almost conceal the streaks of the hatchings. Brilliant contrasts are produced by the white cloth on the Virgin's hand, the green cushion on which the Infant sleeps, the marble of the parapet, and the pure sky and clear landscape. The group is gracefully arranged; and the Child clings prettily to the breast which the Virgin stoops to give."—*C. and C.*

PERUGINO (P. VANNUCCI), 1446—1524.

442. *Virgin and Child*, enthroned between St. Rose, to the left, who holds a crystal vessel and a rose-shoot, and St. Catherine, to the right, holding a palm and a book; behind, on either side, angels adoring. Previously in the Royal Coll. at the Hague, and before that in the Corsini Palace at Rome. Bought 1850, for 53,302fr. A tempera panel. "A picture of this kind, if presented to a Florentine at the close

of the 15th century, would undoubtedly have been admired as embodying the carefulness and finish and the devotional resignation of Umbrian types with a most attractive freshness. To us it represents Perugino in his ascending period, a genuine painter of Perugia still, but fortunate in having instilled a new life and beauty into the art of his countrymen. Conventional and quaint as it is to see the Virgin in rich clothing, seated on a throne partitioned off from a pleasant wilderness by parapets of stone—to watch two angels praying behind in tender adoration, and female saints in gorgeous apparel standing by in elegantly-sought attitude—there is a calm sweetness about them all; they seem so innocent and gently happy, it would be a pity to disturb them. Yet this dreamy impression is created by no cloudiness of form or yearning after effect: the graceful and slender figures are drawn with a clear outline; the dresses are crisp in fold, the hems are minutely overlaid with golden borders and jewels; the veils are subtle in texture and lightly disposed. True harmonies of pure colour variegate the vestments where the bright cloth turns its bright lining to the eye, or the mantle decks the tunic. Tempera was never handled with more skill to yield by stippling a warm flesh tone of a light fair yellow, fused with great softness into grey shadow. Still, one sees something of the anxious care natural to one who has not yet settled into the resolute assertion of himself. The Child is affected and a little unmeaning; the draperies are not yet cast with breadth; the contours are too sharp, and the forms a little lean.”—*C. and C.*

TITIAN (VECCELIO), 1477—1576. (Ven. Sch.)

465. *The Entombment of Christ.*—Christ's body is borne to the grave by Joseph of Arimathea, Nicodemus, and St. John; whilst, to the left, the Virgin, weighed down with sorrow, sinks into the Magdalen's arms. Belonged successively to the Duke of Mantua's Coll.,

Charles I.'s, the banker Jabach (who bought it for 120*l.*), and Louis XIV. An inferior replica at Venice. A masterpiece, notwithstanding the anachronism in dress and the essentially Venetian types, and fully worthy of this grand old Italian master, who, taken for all in all, was the greatest *painter* that ever lived, drawing form with his brush as accurately as Raphael coloured it by the modulations of his pencil. Lofty, severe, grand, and simple is the rhythm of the composition with its well-balanced masses, strong shadows, and warm spacious lights, all blended and subdued by the magical soberness of the general intonation, and heightened by the all-pervading elevation of thought and feeling; deeply pathetic and true is the expression, varied the attitudes, beautiful and Correggiesque the types, extraordinary the execution and technical excellence; but, above-all, most glorious is the power of the colour, so truly felt, so thoroughly mastered, so marvellously displayed. Observe the flesh-tones of the corpse—all inertness and decay—and the tunic to the right, which looks as if painted with liquid rubies, emeralds, and topazes.

471. *A Young Woman at her Toilet, and a Man holding two Mirrors.*—They represent the portraits of Alphonso I., Duke of Ferrara, and of Laura de' Dianti, who afterwards became his wife. The fair one, a magnificent type of Venetian beauty, is dressed, or rather undressed, in deep green velvets, and whilst she raises with one hand the heavy waves of her reddish-golden tresses, she holds in the other a phial full of perfume. A golden-white chemisette, the tone of which almost blends with the amber flesh-tone of the skin, concentrates the light on the delicate and lusty bosom, that looks as if it had been modelled in a block of Parian marble. The character of the head combines the unruffled serenity of the antique ideal with Titian's own peculiar type of feminine beauty. His females, the loveliest of womankind, are drawn with a *masculine* mind and hand, just as Raphael's male subjects, how-

ever beautiful, bear the influence of a decided *feminine* element. They are round and powerful, yet supple and nobly delicate; voluptuous without lasciviousness. Their whole being seems to bloom quietly and naturally in the plenitude of health and in the sunshine of youth; radiant with joy of life, content to love and to be loved, and glorying in the anticipation of the immortality of their beauty.

LEONARDO DA VINCI, 1452—1519. (Flor. Sch.)

481. *Virgin seated in St. Anna's lap, the Infant Jesus, and a Lamb.*—In the background a river and rocks. A fine picture of an early period with parts unfinished (the draperies, grounds, accessories, etc.), and much spoilt and defaced by outrageous restorations and retouches, especially the foot in the shade, the hand of the Virgin under the Child's arm, the drapery, and the entire landscape. Its authenticity has, therefore, been doubted, but on no better grounds. The composition is certainly not felicitous. The attitudes are most strange and affected, and the whole arrangement unsatisfactory; but the modelling, though not powerful, is highly finished; the colour, though neither consistent nor brilliant, is warm and soberly toned; the outline is nice, precise, and the touch light and delicate. The heads are beautiful, expressive of tenderness and purity; the moulds all grace, flexibility, and soft, supple inflexions; the limbs of supreme elegance and *sveltezza*.

484. *Portrait of Mona Lisa Gherardini, wife of Francesco del Giocondo*, whence the more popular name of this picture, "La Joconde." Painted at Florence in 1500-1504, that is, after four years of assiduous labour and flirtation, during which, at every sitting, Mona was surrounded by musicians, singers, and buffoons, to while the time away, and heighten the animation of the expression. It is one of the master's *chef-d'œuvres*, but utterly ruined. The head, of extraordinary loveliness, is bathed in mellow half-tints, but powerfully relieved and finely modelled; the features exquisite,

the expression noble, tender, somewhat disdainful, and softly ironical, whilst the eyes have a bewitching look of entrancing, melting, and deeply-impassioned voluptuousness, and the lips that strange though sunny smile, so peculiar to Da Vinci, and which seems almost superhuman, such is its subtlety, mystery, and fascination. The hands are of the purest form and grace.

(?) ANTONELLO DE MESSINA, 1430 ?—1495 ?

— *A Wood Bust.*—A little under life-size. Inscribed on a cartello, "1475, Antonellus Messaneus me pinxit." Bought at the sale of the Pourtalés Coll. in May, 1865, for 113,500frs. "Of a most surprising realism. Like many easel-pieces of the kind, it shows the head and shoulders of a man at an opening, in a dark cap, which covers a wig shorn across the forehead and concealing the ears. A white shirt just fringes the plain straight collar of a close pelisse. The face is that of a man of mature age, inured to exercise, pale, muscular, and in perfect training; a man of prodigious bone, with the self-possession of command in his mien, in the glare and unflinching openness of his eye, and in the compression of his mouth. A scar just below the nose, a protruding under-lip and chin, give additional character to the person. The flesh is ruddy, vivid, and massively shaded. It is difficult to find so much power, warmth, and relief combined with such blending and transparence. With the exception of some projections in the deepest shadow, the whole surface is smooth and lucid. It shows all the *minutiae* of nature, the finest reflections, infinitesimal modulations of colour in the texture of the parts, the reverberation of objects in the eye, the blood vessels inside the lids. Form is rendered in masterly perfection and with excellent modelling. Bellini only equalled this towards 1487-1488, in the Virgin of the Venice Academy, &c."—*C. and C.*

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

PHIL. DE CHAMPAIGNE, 1602—1674. (Flem. Sch.)

79. *A Dead Christ laid in his Winding-sheet.*—Ordered by Louis XIII. for Nôtre-Dame. A very fine specimen of that master's style; of a powerful modelling, and stern, solemn character; true and touching, most carefully executed, and of a vigorous and warm tone of colour, carried out in full light, but somewhat heavy and greenish in the shadows.

87. *Full-length Portrait of Cardinal Richelieu* (ob. 1642).—Full of feeling for nature. The attitude is simple, noble, and dignified. The colouring of considerable force and transparency.

GERARD DOW, 1598—1674. (Dutch Sch.)

121. *The Woman Sick of the Dropsy.*—Signed and dated 1663; painted when he was 65. It was given by King Charles Emmanuel IV. to General Clauzel, who presented it to the State. It is considered the *chef-d'œuvre* of the master. It is marvellous in point of transparency, high finish, keen feeling for the picturesque, taste in the selection and treatment of accessories, excellent composition, and the variety and truth of the expression. Notwithstanding the minuteness of the execution, the touch is free and soft, and the impasto admirable.

VAN DYCK, 1599—1641. (Flemish Sch.)

142. *Charles I. of England.*—The King is represented standing, in a hunting costume. To the right, his horse, held by the Marquis of Hamilton, Master of the Horse. Behind, a page carrying the King's cloak. In the background, a landscape. Painted towards 1635 for the sum of 100*l*. It was bought by Mme. Dubarry—who pretended to descend from the Stuarts (!)—for the sum of 24,000 livres. It thus became the finest, most precious *family portrait* in Louis XV.'s "Dubarrydom." The attitude is commanding and full of dignified ease. The moulds are simple, noble, and refined. The colour

and composition show the influence of his Italian studies, combined with his deep and vivid impression of Rubens' works, to whom he is even superior in truth of colouring, feeling for nature, correctness of drawing, taste, and elegance. In this, as well as in all his other portraits, there prevails a thoroughly aristocratic element, which is peculiar to the *pittore cavalieresco*, who married a niece of the Duchess of Montrose and was the favourite of kings and noblemen.

150. *P. G. Richardot, President of the Privy Council of the Low Countries, and his Son.*—Painted towards 1540. Painted in a cooler and more silvery tone. Indeed, he was once defined "the moon of Rubens' sun."

JOHN VAN EYCK, 1390—1441. (Flemish Sch.)

162. *The Donor's Virgin.*—Under a richly-decorated portico, with three open arcades, and paved with variegated marbles, the Virgin seated to the right, her head bare; her brown hair falls in thick wavy tresses over her shoulders, fastened only by a narrow black ribbon. She is dressed in a blue tunic and a gorgeous red mantle, the angular folds of which fall in numerous sharp breaks and cover the ground about her. Behind, a beautiful angel in a long flowing drapery, with wings strewn with eyes, flies towards her, carrying a crown of gold, enriched with precious stones. On the Virgin's lap is seated the heavenly Child, with face of moody gravity, but of unusual elegance for the master. holding a crystal sphere, an emblem of the terrestrial globe, surmounted by a cross, and raising his right hand to bless the kneeling Donor. This latter, Rollin by name, and a chancellor of Philip the Good, is dressed in brown and gold brocade trimmed with fur, and leans on a prayer desk. His face expresses fervour and intense adoration. Through the arcades is seen a quaint and formal garden, with tufts of lilies, roses, and gladioli, enclosed in a low terrace-wall. Peacocks sweep the graveled walks, and two men are diversely

engaged. Beyond the garden, a river with a fortified bridge and islets. To the right, a town, supposed to represent Lyons, with the *chevet* of the Cathedral of St. Stephen lying near the river Saône. To the left, the city's suburbs. In the background, a landscape with distant snow mountains—maybe the Alpine range. The intricate lanes and streets show upwards of 2,000 figures, of which the variety and attitudes can only be perceived with the assistance of a magnifying-glass! A most interesting picture, full of mediæval feeling, though lacking ideality of form and spirituality of expression. In the flesh-tones, which are touched in with delicacy and mastery, the highest lights approximate to clear agate tints, and in the shadows to a rich heavy brown broken with yellow. It is a most characteristic specimen of John Van Eyck's art, in feeling for nature; in depth of brightness and solidity of colour; in subtle modulations of tone and transitions of light and shade; in relief of figures upon the distance; in gem-like effect, clearness, and correctness of outline, marked projections and reflections of shadow; in sense of depth and atmosphere, and purity, delicacy, and power in the display of aerial perspective; and, finally, in the unwearying patience and skill with which the minutest details are rendered and multiplied.

HANS HOLBEIN (THE YOUNGER), 1498—1554.

(German Sch.)

208. *Erasmus*.—Of extraordinary truth and animation; most simple and almost inartistic in arrangement; of the utmost possible delicacy of modelling, and with the brownish local flesh-tone and grey shadows peculiar to his Basle period (1529-1539). Observe the decision in the thin compressed lips and the intellect of the eyes.

HANS MEMLING, 1470—1484. (Flemish Sch.)

288 and 289.—Two panels of a triptych, which belonged to Prince Lucien Bonaparte, then to the King of the Netherlands, and finally to Baron Fagel, from

whom it was bought in 1851 for 11,728fr. They represent : *St. John the Baptist*, turned to the right, wearing a camel's-hair-cloth—in the distance, scenes from the saint's life ; *St. Mary Magdalen*, turned to the left, dressed in a rich scarlet velvet dress and a dark violet mantle, carrying in her hand a vase containing aromatics ; in the background, scenes from her life. These panels are among the very best specimens of this master, a scholar of the Van Eycks and R. Van der Weyden. The characteristics are those belonging to Memling's best period of art, that is, his latter one, viz., a delicate charm, produced by the ideality of the figures, and the soft silvery brightness of the prevalent tone ; the graceful and pure delineation of feminine types of slender make, yet dignified in carriage and expressive in mien ; the thin transparent tones which are observable in the flesh-tones as well as the draperies ; minuteness and masterly finish ; absence of solidity of impast, of boldness of touch, of force and passion, and of warmth and vigour in the colour.

GABRIEL METZU, 1615—1658. (Dutch Sch.)

293. *A Lady holding a glass of wine and receiving an Officer in an elegant apartment.*—Next her is a page with a silver salver ; a spaniel with a collar. In the background, an open curtain ; to the right, a high marble chimney.—“The general impression is of great elegance ; the deep golden tone of rare transparency ; and the execution as spirited as it is tender.”—*W.*

ADRIAN VAN OSTADE, 1610—1685. (Dutch Sch.)

370. *The Schoolmaster.*—The scene is a village school, with the domine threatening one of the boys with the rod. Signed and dated 1662. A clever and humorous picture, full of Dutch *bonhomie*. It is, moreover, one of the best specimens of his clear golden tone, somewhat reddish, solid impast, fineness and power of colouring, harmonious chiaroscuro, and very great technical excellence. In another sense, it is

deficient in grace, beauty of form, and elevation of thought.

REMBRANDT VAN RYN, 1608—1669. (Dutch Sch.)

410. *A Joiner's Shop*.—Signed and dated 1640; known also as a "Holy Family." Small in size, but of a great merit and displaying almost every excellence of this, the greatest of northern colourists, and often styled "the Dutch Correggio." It belongs to the master's earliest manner, somewhat altered in 1633, and which was especially characterised by great breadth, and an effect of enclosed radiance in which broad and clear masses of shadow form a striking contrast to the keenly breaking-in light which falls only on isolated objects. The composition and general character express the two leading features and chief merits of the Dutch school, of which Rembrandt was the highest representative, viz.: truthfulness and picturesqueness. The forms are decided, distinct, and animated, but of a low and vulgar type, and of angular movements and ungainly attitudes. The touch is truthful, masterly, and free.

419. *Portrait of a Woman in a fur mantle and with a green velvet head-gear*.—A beautifully-painted portrait of a quiet, pleasant, homely, and earnest Dutch matron. The technical excellence is quite extraordinary. How golden, warm, and transparent the local tone of the flesh!—how marvellously dexterous the handling with the brush! However unpoetical the model, however realistic the tendency, there is here so much humanity, truth to nature, and meaning, that we prefer *this* prose—so terse, so nervous, so full of spirit and life-conferring power—to pages of pictorial poetry, where all is surface effect, theatrical and artificial; for with these beings of living flesh and blood as ourselves we can fully and ever sympathise—and *life* is, after all, whether ideally typified or realistically individualised, the chief object, charm, and very soul of art.

RUBENS, 1577—1640. (Flemish Sch.)

433. *Thomyris dipping Cyrus' head into a vessel full of blood.*—To the right, seated on a high throne under a red velvet dais, the Queen, dressed in a gold-embroidered white satin dress. At the foot of the throne, two young women and an elderly one. To the left, a soldier, with bare arm, is about to dip Cyrus' head into a gold chiselled vessel, whilst a dog licks the blood dropped on the carpet. A man clad in a crimson tunic, and a fur cap on the head, looks on. Next the Queen stands an officer of the state and two soldiers. A replica, with a few changes, in the Coll. of Lord Darnley. Observe the dazzling brilliancy of the colouring, not as reddish as in his later period, but blond, silvery, pearled, and nacreous as satins are, and white rose petals and light itself. The style of the composition is that of an *improvisatore* painter, whose fiery and rich imagination, Protean-like, could embody every form and assimilate every expression of universal nature.

434. *The Destiny of Mary of Medicis.*—One of the best among the series of allegorical pictures of the life of that Queen, which he was ordered to paint for the Gallery of the Luxembourg. The Three Fates, seated on clouds, are spinning the thread of her life, whilst, in the upper regions, Juno fondly leans on Jupiter's shoulder, entreating him to allow her to be present at the birth of the Princess. Though harmonious in colouring, and of masterly handling, and, besides, the work of Rubens' best period—1621-1625—it is altogether unsatisfactory, without elevation or refinement, artificial, pedantic and overstrained.

438. *Marriage by proxy of Mary of Medicis with Henry IV.*—The Grand Duke Ferdinand, acting in behalf of the King, is betrothed to the Princess, his niece, by Cardinal Aldobrandini. The ceremony took place on October 5th, 1600, in the church of St. Maria de' Fiore. The work, most probably, of one of his scholars.

460. *Portrait of Rubens' Second Wife, Helena Fourment, and of her two Children.*—The heads alone are finished. Its great charm consists, like that of his celebrated *Chapeau de Paille*, in the Coll. of the late Sir Robert Peel, "in the marvellous triumph over a great difficulty, that of painting a head entirely in the shadow cast by the hat, and yet in the clearest and most brilliant tones."—*Treas. of Art in England*.

TERBURG, 1608—1681. (Dutch Sch.)

526. *A stately Officer, with a delicately-dressed Girl, seated in a room, offering her money.*—"The animation of the heads, the drawing, the finely-balanced silvery tone, and the equally careful and free treatment, render this a *chef-d'œuvre* of the master."—*W*.

FRENCH SCHOOLS.

F. CLOUET (JANNETTE), 1500—1572.

108. *Portrait of Elizabeth of Austria, Queen of France, and wife of Charles IX.* (ob. 1592).—Turned to the left, the hair fastened with pearls and jewels; the dress cut squarely on the bosom, and of cloth of gold damasked with silver, with a border of precious stones and a pendant of rubies, emeralds, and pearls. An excellent specimen of this master, whose style consists in a combination of Flemish with Italian character. The high finish of the drawing, the modelling, minuteness, very careful execution, precision, truth, and naïve conception and picturesqueness betray the artist's Flemish origin and masters, whilst, on the other hand, he evinces an Italian influence in the delicacy of his taste, the elegance of attitudes, the lightness of touch, and the certainty of hand. The tone is somewhat chalky and the chiaroscuro most defective.

CLAUDE GELLÉE (LE LORRAIN), 1600—1682.

228. *A Sea View.*—Its genuineness, as well as that of the following, has been questioned.

229. *A Landscape with a shallow river, a cascade,*

some cows, and a goatherd.—The figures in both these pictures may be ascribed to Filippo Lauri. If genuine, they are not good specimens, and belong to his early style.

JOUVENET, 1644—1717.

302. *The Ascension of Christ.*—Signed and dated 1711. Theatrical and artificial. The drawing is angular and heavy; the figures attitudinarian and disjointed; the expression outrageously dramatised; the colouring green and laid on *à grands coups de brosse*, wildly and ferociously.

POUSSIN, 1594—1665.

434. *The Miracle of St. Francis Xavier*, at whose prayer Christ, accompanied by two Angels, appears and restores to life the daughter of a Japanese.—Painted in Paris in 1641, shortly after his return from Italy, for the Noviciat House of the Jesuits. It therefore belongs to the great artist's middle period, characterised by the beauty of the composition, which is rich, powerful, and well concentrated when limited by size, but scattered and weak on large surfaces; the animation and character of the heads; the clever motives of the figures, often very grand and striking, though sometimes overdone and strained; the careful execution, masterly breadth of touch, decided chiaroscuro, and the clear tenderness in the silvery tone. The contour is somewhat dry and hard, and hastiness is here and there apparent. "C'est," he said himself, "un grand ouvrage. Il contient quatorze figures plus grandes que nature. C'est celui qu'on veut que je finisse en deux mois. Je le fais trop à la hâte : sans cela, la composition pourrait la faire réussir."—*Coll. des Lettres de N. Poussin*. Paris, 1824.

447. *Poussin's own Likeness.*—The body turned to the right, in a black cloak, almost a front face, and the head bare. Painted at Rome in 1650, when he was fifty-six years old. In the background, some pictures

and a woman's bust, allegorical of Painting. The eyes are black, large, and full of fire; the forehead furrowed, as should be, says Lavater, "those of men of great intellect, who think wholesomely and nobly." The expression is very fine, full of deep feeling, meditative, and powerfully rendered.

453. *A Mountainous Landscape with rich foliage and figures.*—Subject, Diogenes throwing away his shell on seeing a countryman drink from his hand. A pathway leads to a river which flows between some hills. In the distance, to the left, rise the suburbs of Athens. Philosophers, lying on the sward, converse with their scholars. Further on, some men bathing and fishing. Painted at Rome in 1648, for the Genoese banker De Lumagne. A grand and simple landscape, of exquisite repose and soothing poetry. The composition is peculiarly successful, the drawing broad, the forms select, the figures of animated expression and varied action, the colouring powerful and harmonious, and the impasto excellent, as it usually was throughout his later period, to which this picture certainly belongs. In point of perspective, this work has never been excelled, and the execution is marvellously careful. On being asked how he attained to so great a perfection, his answer was, "I neglect nothing."

HYA. RIGAUD, 1659—1743.

477. *Full-length Portrait of Bossuet* (ob. 1704).—Painted in 1699. A fine specimen of this artist's style, and evincing the influence of Van Dyck, whose works he assiduously studied. "Here he stands," says Waagen, "with the full consciousness of his own superior intellect. The light is strong, the painting warm and careful, and the effect powerful, though somewhat spotty." The draperies are too ample, and rendered with artifice and pomposity.

EUST. LESUEUR, 1617—1655.

523. *St. Scholastica appearing to St. Benedict.*—The

female saint is accompanied to the right by two girls crowned with flowers, and bearing palms emblematic of martyrdom, and to the right by St. Peter and St. Paul. From the Abbey of Marmontiers, near Tours. A good specimen of Lesueur's style at a period when he had exchanged Vouet's manner for an imitation of Poussin's philosophical painting. But, although the composition is of a good *ordonnance*, the colour clear and warm, and the execution soft and transparent, the lines are not pleasing, the expression is artificial, the figures are not well proportioned, and the cast of the draperies is somewhat tame and mannered.

526. *Death of Raymond Diocres*.—One of the master's series of scenes from the life of St. Bruno, and a better illustration of his style than the former in point of composition, expression, and action. The subject is taken from some false hagiographic chronicles, the leading facts of which were admitted in the "Office de St. Bruno," but wisely put by in the Paris Breviary of 1607. The hypocrite Raymond, a canon of Nôtre-Dame, dies in mortal sin, attended by the Devil; a priest is by his bed-side; an elderly man gazes in wonder and great terror at the dying sinner, who turns his head aside. In the foreground, St. Bruno, kneeling and praying.

VALENTIN, 1600—1634.

587. *A Concert in a Pot-house*.—Gives a fair idea of this powerfully-organised artist, whom we may be allowed to call the French Caravaggio, for his style is chiefly based on that master's, and displays a similar impetuous and vigorous nature, feeling for truth and picturesqueness, exaggerated naturalism, want of elevation, and contempt for beauty; and the same colouring—dark, black, brown, intense, earthy, laid on with fierce savageness and impassioned haste; painting everything in opaque shadow, but giving moulds a strong relief and character its fullest value.

SPANISH SCHOOLS.

MURILLO, 1618—1682.

546 bis. *The Immaculate Conception of the Virgin* (a dogma according to which the Virgin was born free from all taint of original sin).—Its usual representation by Spanish painters is based on a passage in the 12th chap. of the Book of Apocalypsis. Placed in the centre of a halo of glory, the Virgin, dressed in a long flowing white drapery, the shoulders covered by an azure mantle that seems made of melted lapis-lazuli, crowned with stars, and her feet resting on a crescent, slowly rises up to Heaven, borne on the clouds amid choirs of angels. Her fair white hands are piously crossed over her breast, and her melting eyes, radiant with ecstatic love and ardent aspiration, drink in with avidity the eternal light that falls from above. Around the Virgin, floating in the luminous streams of golden ether, spreads a garland of chubby round cherubs, all milk and roses, which hustle, sport, and hover in most varied attitudes of infantile grace and blissful joy. To all this fervent catholicism are thus united a grace voluptuously devout, a pious coquetry, and an impassioned fascination, sensually mystic and mystically sensual, which betray both the presence and influence of the Jesuit element and Murillo's Andalusian temperament. The colouring is thick, warm, and silvery-toned, soft and bright, and somewhat reminiscent of Van Dyck's, whom the master at one time studied and imitated. The drawing is facile and delicate, but weak, and the outline misty and undecided. The chiaroscuro wants transparency, and its dusky, yellowish tints are in violent opposition to the dull and somewhat crude white light-tones. The impast is good, consistent, and equal, but vigourless.

548. *The Trinity*.—The Child, standing on his mother's knees, is fresh and pure and fair and upright as a budding lily, springing to light, and receives a

cross made of reeds from the hands of the infant St. John. St. Elizabeth is a type of the Andalusian *tia*, roasted and bronzed by the glowing sun, full of kindness and fervent adoration; the Virgin, a meek, gentle, common-place Sevillian. Above, the Father Eternal, surrounded by a halo of angels, gazes on the Infant Jesus, over whose head soars a dove, emblematic of the Holy Ghost. "As regards light and colour this picture is truly miraculous. The Child, catching the full light, has such tenderness in its bright and ruddy golden tone, such clearness in the shadows and reflected lights, such a flowing softness and roundness as astonish us; everything, including the undergarment of the Virgin, which is of a peach-blossom colour, unites in one harmonious tone."—*W.* A finer specimen of Murillo's style than the former, and suggestive in some degree of the excellence to which he would have reached had he visited Italy, produced less, and studied more. Deep is his feeling for nature, fascinating his colour, full of dramatic character and interesting localism his compositions, and of a great charm the effect generally produced; yet, we may say, he had more talent than genius, more instinct than science, more facility than skill, and more taste than imagination.

RIBERA, 1588—1656.

553. *The Adoration of the Shepherds*.—Signed and dated 1650. Bought from the Duke della Regina for 3,000 ducats by the King of Naples, and given to the French Government in exchange for some other pictures. Two replicas in Spain. A fine specimen of his style at a period when he imitated Correggio rather than Caravaggio. The Virgin's face is mealy and common-place; the Child's body prettily modelled, but chalky; the colouring luminous, golden, and intensely powerful. There is breadth and boldness and great precision in the drawing. The shepherds are coarse, but full of character. The chiaroscuro is

feelingly rendered, and the execution, though rapid, careful. The prevalent element is that of Ribera's nature—a gloomy vigour, heightened by intense love for truth.

THE LUINI ROOM

(SALLE DES FRESQUES DE LUINI).

Entered, 1st, by the Salon Carré; 2nd, by a vestibule leading to a remnant of the Grand Staircase by Fontaine. The ceiling, painted by Meynier, represents *Knowledge conquering Time*.

In this room are collected eight very valuable frescoes, admirably shown in a framework of green and black cloth and velvet. In the same room have been placed three handsome tables in Florentine mosaic, a richly-decorated Boule cabinet, and busts of Michael Angelo and Seb. del Piombo. The finest frescoes are by *Luini* (1460—1530). They are six in all, and were bought in 1867, for a sum of 102,000 frs., from the Litta House of Milan. Subjects:—1st, *The Nativity*; 2nd, *The Adoration of the Magi*; 3rd, *Christ holding the Globe in his hands*; 4th, *The Annunciation*; 5th, *Curius Dentatus refusing the presents of the Samnites*; 6th, *A Dead Christ between St. Francis and St. Jerome*; Nos. 7 and 8 representing *Children under a Vine-arbour*.

The vestibule adjoining this room has a ceiling by Meynier, representing *Minerva teaching the Arts*. It opens upon the stairs B., and contains a series of Etruscan antiquities belonging to the former "Musée Napoléon III."

PETITE SALLE ITALIENNE ;

OR, SALLE DES SEPT MÈTRES.

A long, narrow gallery, entered either by, 1st, the long Italian Gallery ; or, 2nd, by the landing-place C. The walls, frieze, cornice, &c., are very tastefully painted ; the ceiling is roofed in with dull glass. This room contains choice works of many of the most celebrated Italian masters.

ITALIAN SCHOOLS.

ALBERTINELLI (MAR.), 1467—1512. (Flor. Sch.)

24. *The Virgin, on a pedestal, the Infant in her arms giving a Blessing to St. Jerome and St. Zanobius, who kneel in front.* In the background, St. Jerome prays at the foot of the Cross, and St. Zanobius revives a child. A bas-relief painted on the pedestal represents Adam and Eve near the Tree of Knowledge.—“The group of the Virgin and Child is fine and full of feeling. The two saints are well proportioned. The colour is of good impasto, but raw, from the removal of glazes.” Painted for the Trinità of Florence in 1506.

YNGEGNO (ANDREA ALOVIGI), 1470—1556. (Umb. Sch.)

37. *Holy Family.*—Peruginesque.

GIORGIONE (BARBARELLI), 1477—1511. (Ven. Sch.)

43. *Virgin and Child amid Saints, with Donor's Portrait.*—Erroneously ascribed to Giorgione, and stated to have come from Mantua. It is undoubtedly a remarkable imitation of that master by Pellegrino da San Daniele, and this latter's masterpiece. It formed part of the Coll. of Charles I., at Whitehall, and was purchased for him as a Giorgione by Lord Cottington. It is embrowned by old varnishes, and retouched in a few places, such as, chiefly, the knee, breast, and forehead of the Infant Christ. “To the left, the Virgin, with the Saviour on her knee, clad in a red tunic, half covered with a blue mantle and its green lining, her white veil

passing downwards under her arm and covering the Child's belly; St. Joseph behind, to the left; St. Sebastian to the right, bound naked to a tree, the sparse dark leaves of which are touched off upon the light clouds that dot the deep blue of the sky. The heads, in the mould of those at San Daniele, are either square or round, and bending. The Virgin, ill-proportioned, coarse in features, and lame in extremities, is an exaggerated copy of Bellini's in the altar-piece of 1505, at San Zaccaria; the Child still more pinguid and incorrect; St. Catherine disfigured by a thick and vulgar hand; the draperies studied in detail, but of defective cast and frequent fold, as in the followers of Palma Vecchio and Lotto. The treatment is Pellegrino's, especially in the artifice of contrasts. St. Joseph, the Virgin, and Child are surrounded by deep hues of a blood-red tinge, whilst St. Catherine is brought forward upon the changing blues of a distant landscape; St. Sebastian partly on the brown trunk of the tree, partly on the pale green and yellow of St. Catherine's dress; the lights covering half of every object, leaving the rest in obscurity or semitone, each in its own projection being relieved on another, either as shade on deeper shade, or light on shade, or half light on half shade. On the same principles as at San Daniele, the gesso is perfectly smooth, a general neutral red glazed with a clearer and colder scumble produces a grey half-tint in flesh, merging into ruddier tones of increasing substance and warmth up to the strong impasto of the highest prominences, these being illuminated from outside, the darks from the transparency of the ground. To complete the finish, a copious use of the badger tool, then subtle transparents of light texture enlivening the cheeks and lips in the transitions, or breaking the evenness of the shadows, and so managed that the reflex of one colour is echoed in another, as in nature; withal, a broad handling with full vehicle. Such an impression is never produced by the genuine works of Giorgione.

who was unused to those particular knacks."—*C. and C. Hist. Pain. N. Ital.* v. ii.

FRA BARTOLOMMEO (DELLA PORTA), 1469—1517.
(Flor. Sch.)

64. *The Annunciation*.—The Virgin, seated under a niche with a book in her hand, and attended by standing and kneeling saints, bends backwards as she sees the Angel Gabriel, who flies down to her, bearing a lily-branch. "The tones are warm and full of air, the execution is light and masterly, and some of the saints, the females kneeling in front especially, are Raphaelesque and feminine in grace and dignity."—*C. and C.* It is one of his masterpieces. Dated 1515—his best period.

65. *Mystic Marriage of St. Catherine of Sienna*.—The background is a semi-dome with advancing pillars and a bold cornice, in the centre of which the Virgin sits on a pedestal and rests her feet on a stool. Her right hand is on the head of Christ, who stands at her knee with one leg on the stool, and, as he turns, gives the ring to the kneeling saint. This masterpiece ushers in a new phase in the Fra's career. His dreamy meditation, tenderness, and kindliness he now resigns for a broader style, more natural to his spirit and education. "The charming idea of the composition, rendered with Leonardesque elegance of lines, conveys a sense of great affection and veneration towards Christ on the part of the mother; not so much, however, by chosen type as by movements, the softness of which emulates those of Raphael's *Bella Giardiniera*. The saints have a sternness of mien, a gravity of deportment, and a grandeur in the fall of their drapery which illustrate the expansion of the master's mind. The figures stand on their planes with extraordinary firmness. The tone is of a bright gay key."—*C. and C.* Painted for San Marco in 1511. Has been cleaned.

GENTILE BELLINI, 1421—1507. (Ven. Sch.)

68. *Reception of a Venetian Embassy at Constanti-*

noble by the Grand Vizier and other Officers of the State.—“The moment chosen is that in which the Envoy, attended by his suite (among which Gentile in Oriental costume), is introduced into the court of the Minister’s palace, who sits on a divan in the open air. To the right, on steps and in the court, are picturesque groups of turbaned people, on foot and on horseback, with tame deer and an ape in their company. It is a hot, sunny scene, filled with appropriate figures of square, short stature, relieved by strong and well-projected shadows, and recalling in this respect pictures produced a little later by the skill of Carpaccio.”—C. and C.

GIOVANNI BELLINI, 1426—1516. (Ven. Sch.)

69 bis. *Virgin, Child, and St. Peter and St. Sebastian, with three cherubs’ heads in the sky.*—Signed. Belonged successively to the Prince of Orange, Mr. Brentano, Lord Northwick, Mr. Nieuwenhuys and Mr. Van Cuyck, from whom it was bought in 1859 for 15,000 frs. A very careful, clear, even-toned picture, of fused surface. The Child a little stiff.

BELTRAFFIO (GIO. ANT.), 1467—1516. (Lomb. Sch.)

71. *Virgin, seated, the Child on her knee,* receives the homages of the two donors, Gir. and Gia. Casi, who kneel on each side; next to the latter (who wears a poet’s laurel crown) stands St. Sebastian, bound to a tree; over the Virgin’s head, on a cloud, an angel playing the lute. May be pronounced this master’s *capo d’opera*. The Virgin’s type is essentially Lombard. A combination of the powerful and subtle modelling of the Milanese school with much of the brilliancy of Venetian colour. The chiaroscuro and glazes are, however, an imitation of Leonardo da Vinci, whose scholar he was.

PIETRO DA CORTONA (BERRETTINI), 1596—1669. (Rom. Sch.)

77. *Virgin and Child adored by St. Martina,* who presents him a bunch of lilies, and holds a palm and the

instrument of her martyrdom.—Mannered and of superficial effect, but of florid colouring and clever contrasts of masses.

BIANCHI (IL FRARI), 1447—1510. (Lomb. Sch.)

80. *Virgin on a throne, Child and Saints.*

BONIFAZIO, 1500—1562. (Ven. Sch.)

83. *Virgin, Child, St. Catherine, St. Agnes, and the infant St. John.*—Weak in the drawing and modelling; the colour vivid and warm and full of charm, the figures life-like.

AL. BONVICINO (IL MORETTO DA BRESCIA), 1500—1560. (Ven. Sch.)

85 and 86. *St. Bonaventura and St. Lewis of Sicily*—*St. Bonaventura and St. Anthony of Padua.*—Purchased by exchange from the Brera of Milan. Two careful silvery works of his best period and manner.

PARIS BORDONE, 1500—1570. (Ven. Sch.)

88. *Vertumnus and Pomona.*—Evinces Giorgionesque influence, but weak in drawing, without expression, somewhat vulgar, and of an effeminate rosy colouring.

HANS VON CALCAR, 1510—1546. (Ven. Sch.)

95. *Portrait of a Man with a red beard, bare head, and short hair; clad in a black dress over a violet doublet.*—Very beautifully painted and simply conceived. Titianesque in effect, energy, and delicacy in feeling for nature. The drawing is excellent; the colour clear, warm, and of a somewhat reddish tone. The hands are exquisite. He was the first among German painters to turn to the Italian school.

PAOLO VERONESE (CALIARI), 1528—1588. (Ven. Sch.)

99. *The Swoon of Esther.*—The Queen is a superb and perfect type of Venetian beauty.

100. *Virgin and Child, with St. Catherine, St. Benedict, and St. George.*—Observe the rich draperies, the

silver brocade of St. Catherine, the painting of St. George's armour.

106. *Christ between the Two Thieves*.—All the magnificence of the Venetian's palette displayed in a low, sombre key, in harmony with the solemn subject and sanctity of feeling.

CAMPI, 1522—1590. (Lomb. Sch.)

112. *A Pietà*.—Bright and vigorous.

CARPACCIO, 1450—1522. (Ven. Sch.)

123. *St. Stephen preaching at Jerusalem*.—From the Brera. Painted 1511-20. The master's likeness is found in the man wearing a blue dress and a violet cap. Fine. St. Stephen looks too statuesque. The rest of the pictures, illustrating the life of St. Stephen, are at the Brera (Milan).

CIMA DA CONEGLIANO, 1460—1517. (Ven. Sch.)

173. *The Virgin and Child between St. John the Baptist and the Magdalen*.—"What Cima lacks in grandeur is compensated by staid and dignified simplicity. He never falls into any extreme. He is very masterly in producing strong effect of light and shade, and gives to his forms such metallic precision and hardness of polish that he recalls Antonello da Messina. Lustre and blended nature of tint distinguish him as well from the other Venetians."—*C. and C.* The surface has been rubbed down in cleaning.

COSTA, 1460—1535. (Ferr. Sch.)

175. *An Allegorical Composition of the Poetic Court of Isabella d'Este, Marchioness of Mantua in 1490*.—"A scattered composition, half inspired from Mantegna's allegories, and imitating in a certain measure his classicism of attitude and slenderness of form, but Umbrian also in the affectation of the pose, and somewhat monotonous in its yellow brown tone."—*C. and C.*

LORENZO DI CREDI, 1459—1537. (Flor. Sch.)

177. *Madonna, with the Child, between St. Julian and St. Nicholas.*—"Polished but affected in its softness, wonderfully clean and cold. Excessive daintiness of attitude and tread, gaudiness of key, and slight chiaroscuro are symptoms here of loss of power."—*C. and C.* Originally at St. Maria de' Pazzi. According to Vasari, "his best and most carefully-painted work."

UCCELLI (PAOLO DI DONO), 1396—1402. (Flor. Sch.)

184. *Portraits of Giotto, Brunelleschi, Donatello, Paolo Uccelli himself, and Giov. Manetti.*—Intended to remind the spectator how much the greatness of contemporary art owed to bygone times; the first, as the guide and prime cause of the grandeur of Italian art; the second, as the genius of architecture; the third, as presiding over sculpture; the fourth, as the creator of perspective; the last, as the mathematician who had applied the laws of Euclid to the improvement of design. Has been completely repainted.

DOSSI, 1479—1560. (Ferr. Sch.)

185 bis. *St. Jerome.*

FERRARI, 1484—1549. (Lomb. Sch.)

190. *St. Paul's Meditation.*—One of his masterpieces, reminiscent of Francia.

SANDRO BOTTICELLI (FILIPEPI), 1447—1515. (Flor. Sch.)

195. *Virgin and Child.*—"The lack of religious feeling and the absence of select types is supplied by affectionate maternity and silent melancholy in the face of the Mother of Christ. The style of arrangement and the mode of drapery are reminiscent of Frá Filippo.

LORENZO LOTTO, 1480—1560. (Ven. Sch.)

238. *The Sinful Wife taken before Jesus.*—Corregg-
giesque.

LUINI, 1460—1530. (Lomb. Sch.)

241. *The Child asleep in his Mother's arms.*—Full of grace and feeling.

MANTEGNA, 1431—1506. (Ven. Sch.)

249. *The Crucifixion.*—"Nothing can exceed the polish of the figures; nowhere, except in the fresco of the Eremitani, has Mantegna further pushed the boldness of foreshortening. His art in balancing the groups is great. On one side, grief and lamentation contrasted with the calm of the Redeemer and repentant thief; on the other, carelessness and gambling, and the unrepentant thief in his agony. Fine is the gang of dicers, grand the episode of the fainting Virgin; a wonderful mixture of the dramatic and sculptural; here and there grimace, from which Mantegna is never free when he indicates pain; in the Saviour, one of the finest nudes produced in central Italy since Jacopo Bellini's *Crucifixion*; Donatellesque the writhing thief, equally so the repentant one, who seems modelled on the Marsyas of the Uffizi."—*C. and C.* The nimbuses are abraded and the surfaces washed over with some brown preparation. Mantegna's likeness in the soldier on foreground, bearing a lance.

250. *The Madonna "Della Vittoria."*—A tempera altar-piece, ordered by the Marquis Gonzaga, and painted in 1496. The Marquis is represented, armed in proof, kneeling at the Virgin's feet, in a bower of green leaves, mixed with flowers, fruit, corals, pearls, and every variety of precious stones. The Virgin is seated on a throne made of parti-coloured marbles and gilt bassi-relievi; the Child stands on her knees and blesses the donor. Her mantle is held at the ends by St. Michael and St. George, both in rich armour. Behind, to the right, St. Longinus, with a red helmet; to the left, St. Andrew, both protectors of Mantua. Next the Virgin stands the infant St. John, and lower down St. Elisabeth, kneeling, with a coral chaplet in her hand. "There is, no doubt, a fine realism in the kneel-

ing Marquis ; great research and minuteness in the details of the bowers, but the composition is crushed by the heavily-wigged archangels, and the drapery is no longer cast in the flowing style so admirable in creations of an earlier period. The disproportion of the figures and the poverty of form in the children, as well as the broken character of the dresses, are probably due to the helping hand of Fran. Mantegna."—*C. and C.*

251. *An Allegory of Parnassus.*—Mars and Venus, on a rocky arch of natural formation, stand in gentle dalliance, whilst Cupid sends his darts into the cave of Vulcan ; the Muses dance to the sound of Apollo's lyre, and Mercury leans on Pegasus and listens. "Drawn with classic taste and correctness, delicately modelled, and heightened with gold ; the ground painted up to a firm but somewhat dark incised contour ; gayer tints than Mantegna's usual ones, which we may attribute to the co-operation of Bonsignori ; but the fanciful composition, the faultless outline, and flying drapery are due to Mantegna alone."—*C. and C.* The sky is retouched, and the colour dulled by varnishes.

252. *Wisdom victorious over the Vices.*—An allegorical composition, ordered with the former for the private rooms of the Marchioness Isabella, and part of a series completed by Perugino and Costa. Minerva and other goddesses expel the Vices from a garden, and welcome the approach of Justice, Force, and Temperance from heaven. The Vices are Lust, with satyr feet, Idleness and Sluggishness sinking in a puddle, Fraud, Malice, Drunkenness, Voluptuousness, and Ignorance, borne by Ingratitude and Avarice. There is some very beautiful detail of trees, a warm tone, and pleasant harmony.

GIO. MASSONE, lived in 1490. (Gen. Sch.)

259. *An Altar-piece, in three compartments.*—Subjects : Nativity ; St. Francis and Pope Sixtus IV. ; St. Anthony of Padua and Cardinal Della Rovere.

PALMA VECCHIO, 1480—1548. (Ven. Sch.)

277. *Virgin seated, holding the Child on a rough cradle, St. Joseph, and adoring Shepherds, and Donor.*—A very fine specimen, but which has unfortunately lost its bloom by over-cleaning. Giorgionesque, *par excellence*. “We seldom find in any of Palma’s subject-pieces a more characteristic display of the type for which he had a special fondness—the brown-eyed fair ones, whose swelling charms are set off by copious auburn hair; whose large forehead, round cheeks, and rosebud lips betoken health and serenity. Here, too, there is perhaps an excess of seeking after grace in the Lombard arrangement of the Child, assisted in the act of benediction by the hand of his mother; but we lose the sense of effort in the kindly Joseph, who calmly takes his share in the still enjoyment of the scene. The draperies are, as ever, marked here and there by shallow breaks; there is a good balance of light and shade, and the usual solidity in the impast, which seems finished with light, and but too evanescent, scumbles.”—*C. and C.*

PALMEZZANO, 1456—1537. (Lomb. Sch.)

277 bis. *A Dead Christ attended by Angels.*

GIULIO ROMANO (PIPPI), 1499—1546. (Rom. Sch.)

294. *Virgin, Child, and St. John.*—Admirably painted.

295. *The Triumph of Titus and Vespasian.*—Belonged to Charles I.’s collection; then to Jabach, who sold it to Louis XIV. Excellent.

296. *Venus and Vulcan.*

PRIMATICCIO, SCHOOL OF. (Bol. Sch.)

315. *A Concert.*—A copy, with alterations, of a fresco after that master in the Galerie Henri II., at Fontainebleau.

TINTORETTO (ROBUSTI), 1512—1594. (Ven. Sch.)

351. *Paradise.*—A grand composition on too small a compass.

353. *A Man’s Portrait.*—Very fine. .

ROSSO, 1496—1541. (Flor. Sch.)

368. *Christ by the Tomb, supported by Nicodemus and the Magdalen.*—The Virgin, on her knees, swoons into the arms of one of the holy women. Coldly antique and very mannered.

369. *The Challenge of the Pierides.*—Has been ascribed to Pierino del Vaga.

SASSOFERRATO (SALVI), 1605—1685 (Rom. Sch.)

373. *Assumption of the Virgin.*—Smooth, pleasing, sweet, but affected.

RAPHAEL, 1483—1520. (Rom. Sch.)

379. *St. Margaret.*—The Saint, standing, holds a palm, trampling a monster under her foot. Designed and composed by Raphael in his later period, but entirely painted by Giulio Romano. Has been cleaned, restored, retouched, and thus suffered—in fact, almost as much since as during her martyrdom. The expression, however, retains part of its original maidenly innocence and grace.

383. *Portrait of Balthazar Castiglione*, the author of "Il Cortegiano," that code of manners of the Italian cavalier of the sixteenth century. He was the Chesterfield of his day. "Noble, chivalrous, dignified, full of fire and life."

384. *Portrait of Jane of Aragon, daughter of the Duke of Mantua, and wife of Prince Colonna (ob. 1577).*—The head alone is by Raphael; the rest by Giulio Romano. Was cleaned by Primaticcio, 1537-40. Has been cleaned since and partly injured. Was a fine picture—a glorious sonata in red major. The head, though somewhat harsh, is a type of feminine beauty. Observe the long, tapering, aristocratic fingers and wrists, the elegance of the neck and shoulders, and the graceful, dignified pose.

385. *Portrait of a Youth, aged fifteen, with fair locks, and a black cap.*—A sweet, bright, meditative face. Has been erroneously supposed a portrait of

Raphael, it being of his third style, and painted between 1515-20. Passavant ascribes it to Raphael's Florentine epoch.

386. *Portraits of Two Men in black.*—It is generally acknowledged not to be genuine, but the work of Pontormo, who introduced here the likenesses of Raphael and himself.

AND. SOLARIO, 1458—1509. (Lomb. Sch.)

404. *Portrait of Charles d'Amboise*, in a rich damask vest and pelisse, with a medal in his cap, and the order of St. Michael on his breast. It is most carefully drawn and minutely finished; but executed with cold precision, with ruddy, uniform, and sparsely-shadowed tints as any that Solario had hitherto produced. The touch is firm and fluid. There are marks of restoring on the throat and right cheek. Has been over-varnished.

GAROFALO (TISIO), 1481—1559. (Ferr. Sch.)

418. *The Circumcision.*—The treatment divulges Boccaccino's hand.

419. *Holy Family.*

VANNI, 1340. (Flor. Sch.)

436. *Virgin and Child, on a gilt ground.*

ANDREA DEL SARTO (VANNUCCHI), 1488—1530. (Flor. Sch.)

437. *Charity.*—Painted for Francis I. during del Sarto's sojourn in France. Has been injured by restorers. "Though it has lost much beauty of colour, it was evidently done with Andrea's most consummate art, the style being more seriously considered than that of the Madonna of 1517. The maxims of Michael Angelo are applied with a determined purpose, so as to be obvious not only in the conception, the arrangement, and action, but in the grandeur of the forms, the way in which motion is suggested, and the drawing of the parts."—*C. and C.*

439. *Holy Family*.—Injured by restorers. The Virgin is probably the likeness of the master's wife, Lucrezia Fede.

PERUGINO (P. VANNUCCI), 1446—1524. (Umb. Sch.)

443. *Virgin and Child between St. Joseph and St. Catherine*.—A replica, with alterations, of that at Vienna. Injured in the lower parts, but broad and warm.

444. *St. Paul*.—Hasty and feeble, and of the master's late period, if genuine.

445. *Combat between Amor and Chastity*.—A mythological composition. A hasty but masterly distemper-sketch. Painted by order of the Duchess of Mantua. Observe the lovely children, in every possible attitude.

TITIAN (VECELLIO), 1477—1576. (Ven. Sch.)

459. *Holy Family*.—Called "*La Vierge au Lapin*," from the white rabbit on the Virgin's mantle. Full of sweet, homely poetry. Early, and strictly naturalistic.

460. *Virgin, Child, and St. Agnes and St. John*.—Of a dubious authenticity.

461. *Holy Family*.—Injured and dubious.

462. *The Supper at Emmaus*.—Luminous, life-like, sunny, and vigorously painted.

466. *St. Jerome kneeling before a crucifix*.—"An imposing representation of overwhelming repentance."—*K*.

467. *A Session of the Council of Trent*.—Has been justly ascribed to Schiavone.

469. *Francis I. of France*.—Fine. Probably painted after a medal, and much idealised.

470. *Alfonso de Avalos, Marquis del Vasto, and his Wife*.—Very fine. The armour is marvellously painted. A most harmonious juxtaposition of feminine grace and manly beauty.

472.—*A Man's Portrait*.—Supposed to be that of Aretino. The head bare, bearded and moustached. Dark, stern, simple, and life-like.

473. *A Man's Portrait*.—Called "L'Homme au Gant," from the glove he holds in his hand. Very fine. Such feeling for truth—such quiet dignity and consciousness of the grandeur and nobility of earthly existence! How he could draw the minds of men!—how he knew and grasped the essential meaning, and reproduced life in its fullest power, so that his portraits thus almost amount to resuscitation!

LEONARDO DA VINCI, 1452—1519. (Flor. Sch.)

480. *St. John the Baptist*.—A half-length figure; said to be the very one which Louis XIII. sent to Charles I. of England, in exchange for Holbein's painting of *Erasmus* and a *Holy Family* by Titian, subsequently returned to the Crown of France. It is, we think, accurately called St. John, though the type, forms, and expression are so essentially feminine. Great is the intensity of life, bewitching and almost fiendish the lurking voluptuousness of the eyes and mouth. It glows and burns with a deep inward flame. "A very decided effect of chiaroscuro is aimed at, with an expression of enthusiastic ecstasy, wrought up to a pitch which borders on the sentimental."—K.

482. *Virgin, Child, infant St. John, and an Angel, amid fantastically-shaped rocks and stalactites*; whence its popular name of "La Vierge aux Rochers."—Very much injured by restorers. Its authenticity is dubious, and it has been thought to be but a copy, by Lomazzo, of the same subject in the possession of the Duke of Suffolk.

483. *A Female Portrait*.—Commonly called "La Belle Ferronnière," a mistress of Francis I., whose portrait it has been thought to be. By others it is considered to be the likeness of Lucrezia Crivelli, a mistress of Ludovico Sforza, which Da Vinci painted at Milan towards the end of the 15th century (either in 1489 or after 1497.)

485. *Bacchus*.—An evident imitation of the master's style.

LEONARDO DA VINCI, SCHOOL OF.

487. *Virgin, Child, St. Elisabeth, St. John, and St. Michael*.—Commonly known as “*La Vierge aux Balances*,” from the scales which St. Michael places in the Child’s hands as an emblem of Divine Justice. Probably the work of Marco d’Oggione.

UNKNOWN ARTISTS.

507 *quater*. *St. Peter*.—On gilt ground. Of the Siennese school.

508. *Portrait of St. Louis, born 1275, ob. 1298*.—May be the work of Gentile da Fabriano.

LONG GALLERY.

This fine and almost endless gallery is divided into several compartments, separated by open vestibules with arches. The first and second comprise the Italian and Spanish schools, the rest are occupied by works of the German, Dutch, and Flemish masters. (See end of “*Painting*,” for the classification of schools, etc.)

The first compartment (entered by Salon Carré, or by Petite Salle Itallenne, or by the opposite end of the gallery) contains productions of the early and middle periods of Italian painting.

ITALIAN SCHOOLS.

NICCOLÒ ALUNNO, 1458—1499 (Umb. Sch.)

31. *A Predella*, painted 1492, which formed part of an altar-panel decoration for the church of San Niccolò at Foligno. The six compartments into which it is divided have the following subjects: 1. *A long inscription with dates and verses*. 2. *Christ on the Mount*. 3. *The Flagellation*. 4. *Christ led to Calvary*. 5. *The Crucifixion*. 6. *Joseph of Arimathea and Nicodemus on the road to Calvary*. In this picture Niccolò evidently attempts to adapt his style to the bolder one of a far greater master (Signorelli), but his figures, however better proportioned than usual, are still feeble, vulgar,

grim, or affected, whilst its colour is dull and brown in shadow.

BENOZZO GOZZOLI, 1424—1485. (Flor. Sch.)

72. *Apotheosis of St. Thomas Aquinas*.—Painted for the Duomo of Pisa. Much injured by restoring. Absence of original power, entire and inharmonious tones, coldness and absence of life in action, and utter failure in expression. A work of 1469.

BONIFAZIO, 1500—1562. (Ven. Sch.)

82. *Holy Family, the Magdalen, St. Francis and St. Anthony*.—One of his masterpieces. Belonged to Cardinal Mazarin. Was formerly ascribed to Palma Vecchio.

PARIS BORDONE, 1500—1570. (Ven. Sch.)

90. *Presumed Portraits of Philip II. of Spain and of his Tutor*.—Is it genuine?

BRONZINO, 1502—1572. (Flor. Sch.)

93. *Apparition of Christ to the Magdalen*.—Painted for a chapel in the Church of St. Spirito, at Florence. Fine and most careful finish.

PAOLO VERONESE (CALIARI), 1528—1588. (Ven. Sch.)

107. *The Pilgrims at Emmaus*.—A masterpiece. To the right, a group of Veronese's family, including himself to the right, and his brother to the left; his buxom wife holds an infant in her arms; two of his other boys next her. In the foreground, two of his daughters, dressed in white damask spangled with gold flowers, play with a big dog. Christ, seated at a table between the two Disciples, raises his eyes to heaven and blesses the bread. In the distance Christ and the pilgrims. Background, a city and landscape. A small replica in the possession of Lord Gower. Beautifully coloured, in a tender, luminous silvery tone.

108. *A Female Portrait.*—An almost perfect type of beauty.

IL PONTORMO (CARRUCCI), 1493—1558. (Flor. Sch.)

157. *Holy Family, with St. Sebastian and St. Peter to the left, and St. Benedict and the Repentant Thief to the right.*—Painted 1343, by command of the Signoria of Florence, to commemorate the expulsion of the usurper Duke of Athens.

158. *Portrait of an Engraver.*—Supposed to be that of Giov. delle Corniole.

SANDRO BOTTICELLI (FILIPEPI), 1447—1515. (Flor. Sch.)

196. *Virgin, Child, and St. John, with a landscape distance.*—In the style of the school of Frá Filippo, with something of the manner of Botticelli in colour.

TADDEO GADDI, 1300—1366. (Flor. Sch.)

199. *Three parts of a Predella*—Subjects: 1. *Dance of Salome*; 2. *Crucifixion*; 3. *Christ surrendering the soul of Judas to Demons*—A good specimen of the utter conventionalism to which art had fallen towards 1336. Proceeds directly from the school of Giotto.

RAFFAELLINO DEL GARBO, 1466—1524. (Flor. Sch.)

200. *Coronation of the Virgin.*—A fine tempera altar-piece, once in St. Salvi of Florence. Dimmed and injured by restorers. Four angels play instruments about the circular glory, beneath which there are three cherubim. On the foreground, St. Benedict, St. Salvi, St. Gio. Gualberto, and St. Bernard. Inferiority in the technica, and over-studied grace.

GENTILE DA FABRIANO, 1370—1450. (Umb. Sch.)

202. *Presentation in the Temple.*—One part of the predella he painted in 1423 for the Trinità at Florence. Grace and ease in the figures, combined with individuality in the heads. The harmonies of colour are

Umbrian in their gaiety. No aërial perspective, and gilt-relief ornament luxuriously applied.

202 bis. (?) *Virgin and Child with Donor*.—Exquisite, soft, and pretty.

BEN. GHIRLANDAIO, 1458—1499. (Flor. Sch.)

203. *Christ on the road to Calvary*.—One of five pieces composing the altar-piece of the Tornabuoni at St. Maria Novella. "An extraordinary absence of refinement. Not in the action only, which stiffly renders a quick and passionate movement, but in the coarseness of the face and expression, is vulgarity betrayed. St. Veronica's face is altogether rigid and ignoble. The anatomy is in every instance false, the drapery without style, the outline continuous and wiry, the colour sombre, without transition."—C. and C. The arrangement may have suggested the first idea of the "Spasimo di Sicilia" of Raphael.

RIDOLFO GHIRLANDAIO, 1482—1557? (Flor. Sch.)

205. *Coronation of the Virgin*.—Undertaken for the convent of St. Jacopo at Florence, 1504. Two angels are at the side of the glory in which Mary is crowned by the Redeemer. Below, St. Peter Martyr, St. John the Baptist, St. Jerome, St. Magdalen, St. Francis, and St. Dominick, all kneeling. The figures are dry and bony; the proportions not very true; the delineation unsuccessful; a thick coating of sombre reddish tints in imitation of Rosselli's.

GIOTTO DI BONDONE, 1276—1336. (Flor. Sch.)

209. *St. Francis of Assisi receiving the Stigmata*.—Painted for the convent of San Francisco at Pisa. Much damaged by restoration, but still preserves the character of the master as well as his signature. "It would seem as if in this subject, Giotto endeavoured to impress upon the saint a sense of pain, to support which requires energy of will combined with resignation. The three little scenes in the pediment, the Pope's dream of St. Francisco supporting the fallen

Church, the granting of the rules of the order, and the saint with the birds, are in the typical form, and counterparts of the same subjects in the upper church of Assisi."—*C. and C.*

213. *The Burial of St. Bernard*.—Not genuine, but of his school. Has been ascribed to Orcagna.

FRÁ ANGELICO (FRÁ GIO. DE FIESOLE), 1387—1455. (Flor. Sch.)

214. *Coronation of the Virgin*.—Formerly the best altar-piece in the church of Fiesole. Considerably damaged, but exceptionally well restored. The magnificent predella contains subjects from the life of St. Dominic. Truly beautiful is the Paradise; marvellous the delicacy, purity, and gentleness of the faces; a heavenly scene painted by "angelic" hands, conceived by a pure, lofty mind, and almost worthy of angels' gaze. "I never look upon it without its appearing quite new to me, and never turn away without feeling I have not looked at it sufficiently."—*Vasari*, vol. iv. p. 30. See also Schlegel's *Couront. de la Vierge, etc.*, Paris, 1817, fol. It is an oversized missal miniature, full of ideal freshness, and painted with colours that seem to have been borrowed from the lilies' whiteness, the morning's roseate tints, the azure of the heavens, and the gold of the stars. The figures are visible souls rather than fleshy bodies—spirits wrapped in light transparent draperies of a celestial chasteness and grace. The elected are designed by the names inserted in the nimbi or on the edge of their garments, whilst the rest are easily made out by their symbols. Thus, to the left are read the names of Moses, St. John the Baptist, St. Andrew, etc.; the Evangelists John and Mark have books in their hands; St. Augustin holds a pen; the founders of orders wear mantles bespangled with stars and golden lilies; St. Dominic bears the stem of a lily and a book; a sun-shaped clasp fastens the mantle of St. Thomas of Aquinas; the Emperor Charlemagne wears a crown decorated with fleurs-de-lys, and St.

Nicholas has next to him three golden balls, symbolical of his legend of the three purses of gold. To the right, below the angels, may be read the names of King David, of the Apostles Mathias, Paul, Matthew, etc. St. Peter, the Dominican, we recognise by the wound in his head; St. Lawrence by the gridiron, which recalls his martyrdom; St. George appears clad in armour; the Magdalen, kneeling, holds out a vase of perfumes; St. Cecilia is crowned with roses; St. Clara's veil is studded with crosses and stars; St. Catherine of Alexandria leans on the wheel, reminiscent of her torture; and St. Agnes holds a lamb in her arms. The subjects of the predella are, beginning from the left: 1. *Vision of Pope Innocent III.*, which results in the foundation of the Dominican Order; 2. *St. Peter and St. Paul appearing to St. Dominic*; 3. *A Miracle of St. Dominic*; 4. *The Resurrection of Christ*; 5. *The Saint and the Albigences*; 6. *Other Miracles of the Saint*; and, not the least wonderful, 7. *His Death*.

LO SPAGNA (GIO. DI PIETRO), 15th century—16th century. (Umb. Sch.)

214 bis. *Nativity of Christ*.—A replica in the Vatican. Bought in 1843 for £1,000. Full of charming naïveté.

FRÀ FILIPPO LIPPI, 1412—1469. (Flor. Sch.)

233. *Nativity of Christ*.—Once at St. Margherita of Prato. The Virgin kneels before the naked Infant; St. Joseph opposite to her. "This picture betrays the education, the character, and the technical style, not of Frà Filippo, but of a painter belonging to the naturalist class of Uccelli, Castagno, Baldovinetti, and the Peselli. It is, in fact, a work such as Fr. Peselli might have produced, and which was probably painted by him under the influence of the Carmelite."—*C. and C.* Dr. Waagen assigns it to Baldovinetti.

234. *The Virgin, erect, on the first steps of her throne, between angels and archangels, presenting the infant*

Saviour to the adoration of two kneeling Churchmen.—An altar-piece, painted in 1438 for a chapel at St. Spirito. "It is one of the finest creations of Frá Filippo, and proves to what height his talent had risen at the comparatively early age of twenty-six."—*C. and C.*

LORENZO DI PAVIA, (?)—1513. (Gen. Sch.)

237. *Holy Family.*—From a convent church at Savone.

LORENZO LOTTO, 1480—1560. (Ven. Sch.)

238 bis. *St. Jerome in the Wilderness.*—The Saint is bald, but bearded, and is seen recumbent on the ground at the bottom of a ravine. Before him is a book; in his hands a cross and stone; behind him a heap of volumes. "The figure plays a subordinate part to that taken up by the landscape, which is cleverly presented, with great parsimony of colour and minuteness of detail in pebbles and leafage, yet, at the same time, with Giorgionesque breadth and vapour."—*C. and C.*

B. LUINI, 1460—1530. (Lomb. Sch.)

240. *Holy Family.*

PARMIGIANINO (F. MAZZOLA), 1504—1540. (Lomb. Sch.)

260. *Holy Family.*

261. *Virgin, Child, and St. Margaret.*—A small replica of that picture in St. Margherita at Bologna.

BER. PERUGINO, lived 1498—1524. (Umb. Sch.)

289. *Crucifixion.*—Ascribed to Pinturicchio.

F. PESELLI (IL PESELLINO), 1426—1457. (Flor. Sch.)

290. Two parts of the three composing a predella forming part of Frá Filippo's Santa Croce altar-piece. 1st compartment, subject, *St. Francis receiving the Stigmata*; 2nd compartment, subject, *St. Cosmo and St. Damian visiting a sick man.*—A certain realism and want of dignity of mien in the St. Francis. Might be ascribed to Frá Filippo.

PIERO DI COSIMO ROSSELLI, 1441—1521. (Flor. Sch.)

291. *Coronation of the Virgin*.—The figures graceless, the draperies stiff and formal, the colours raw, dull, low in tone, and opaque.

BER. PINTURICCHIO, 1454—1513. (Umb. Sch.)

292. *Virgin and Child*.—A pretty picture, carefully executed, and a good example of Lo Spagna imitating Pinturicchio.

GIULIO ROMANO (G. PIPPI), 1499—1546. (Rom. Sch.)

293. *Nativity of Christ*.—Painted for the Duke of Mantua. The Infant, lying on straw, is adored by the Virgin and St. Joseph, both kneeling; behind, shepherds bowing in adoration; to the left, St. Longinus leaning on his spear and holding a glass vessel (the Holy Grail); to the right, St. John erect holds a chalice, out of which a serpent issues; in the background shepherds and the Annunciate Angel. Grandly conceived and carried out. The colouring is strange and discordant.

297. *His own Likeness*.—A fine Italian type. Very spirited.

BASSANO (J. DA PONTE), 1500—1592. (Ven. Sch.)

298. *Noah's Ark*.

307. *John of Bologna, the Sculptor*.

FRANCIA (RAIBOLINI), 1450—1517. (Bol. Sch.)

318. *A Man's Portrait*.—Is most probably not genuine.

BAGNACAVALLLO (B. RAMENGHI), 1484—1542. (Rom. Sch.)

319. *The Circumcision*.

TINTORETTO (ROBUSTI), 1512—1594. (Ven. Sch.)

352. *His own Likeness*.—Signed.

SALVATOR ROSA, 1615—1673. (Neapol. Sch.)

359. *The Shade of Samuel appearing to Saul*.—Im-

pressive. Saul's armour and Samuel's winding-sheet are effectively painted.

360. *A Battle-piece*.—Painted in forty days. Dated 1652. Full of life, vigour, and a facility verging on improvisation.

361. *A Landscape*.—A good specimen of that master's style, who was the first to introduce "picturesqueness" into painting.

COSIMO ROSSELLI, 1439—1506 (?). (Flor. Sch.)

364. *Virgin and Child, with Angels, between the Magdalen and St. Bernard*.—The colour grey and flat, the draperies serpentine and involved, and the execution rude. The angels are a repetition of the types in Frá Filippo's *Coronation* at Berlin, and there is no doubt that this picture is by his hand.

SALVIATI (FR. DE' ROSSI), 1510—1563. (Flor. Sch.)

367. *The Incredulity of St. Thomas*.

RAPHAEL (SANZIO), 1483—1520. (Rom. Sch.)

378bis. *St. John in the Wilderness*.—Much injured by restorers, and doubtful beyond doubt.

SIGNORELLI (L. DA CORTONA), 1441—1523. (Flor. Sch.)

402. *Nativity of the Virgin*.—A predella. "This is one of the best examples of Signorelli. The composition is fine; the figures are dignified, without mannerism."—*C. and C.*

SOLARIO, 1458—1509. (Lomb. Sch.)

403bis. (?). *Head of St. John the Baptist*.—Given by M. Lecomte in 1868. Fine.

GAROFALO (TISIO), 1481—1559. (Ferr. Sch.)

421. *Virgin and Child*.

422. *The Mystery of the Passion*.—Has been ascribed to Dosso.

G. VASARI, 1512—1574. (Flor. Sch.)

453. *The Angel's Salutation*.—Once at Arezzo.

TITIAN (VICELLIO), 1477—1576. (Ven. Sch.)

458. *Virgin, Child, and St. Stephen, St. Ambrose, and St. Maurice*.—A replica at Vienna.

464. *Christ crowned with Thorns*.—Painted towards 1553, when Titian was seventy-six. Beautifully painted; full of life, of light and relief; but too rude and violent a subject for Titian's Pagan temperament.

468. *Jupiter and Antiope*.—Compare this to Correggio's similar composition. It was painted for Philip IV. of Spain, who gave it to the Prince of Wales (Charles I.) when he came to Madrid. It was sold in 1650-51, and became the property of Louis XIV. Has been cruelly injured and restored. It is often designated as "La Venus du Pardo," having decorated one of the salons of the palace of that name near Madrid. The landscape is grand and beautiful.

474. *A Man's Portrait*.

475. *Portrait of a Commander of the Order of Malta*.

LEONARDO DA VINCI, SCHOOL OF. (Flor. Sch.)

486. *A fine copy of his celebrated Last Supper*.—Presumed to be by Marco d'Oggione. Was ordered by the Constable de Montmorency for his chapel at Ecouen.

FIRST VESTIBULE.

(Between First and Second Compartments.)

In centre, a stand with a picture on a slate, placed vertically and painted on both sides.

DANIELE DA VOLTERRA (RICCIARELLI), 1509—1566. (Flor. Sch.)

347. *David killing Goliath*.—Vulgar, exaggerated, and disagreeably coloured.

SECOND COMPARTMENT.

N.B.—Mostly works belonging to the decline of Italian painting.

F. ALBANI, 1578—1660. (Bol. Sch.)

4, 5. *The Halt in Egypt*.—Same composition in both, save trifling changes.

6. *Holy Family*. 9. *Venus at her Toilet*. 10. *Venus and Vulcan*. 11. *Amori surprised asleep and disarmed by Diana's Nymphs*. 12. *Adonis taken before Venus*.—However soft, mellow, and harmonious the colouring may be—however graceful and often elegant the composition, and pretty the frames—nothing is more sickening and monotonous than the conventional productions of this Anacreon of painting.

CARAVAGGIO (AMERIGHI), 1569—1609.

32. *Death of the Virgin*.—Painted for the church Della Scala at Rome. Full of power, deep dramatic effect, and a strange, gloomy grandeur. The relief is extraordinary, and makes the whole like a huge coloured stereoscopic scene. The Virgin's type is vulgar. Observe the grand lines of the draperies and the vivid lights.

33. *The Fortune-teller*.—Caravaggio is said to have said that he painted this to show the world how excellence in painting could be attained without the study of the antique and merely by copying nature.

GUERCINO (BARBIERI), 1591—1666. (Bol. Sch.)

46. *Lot and his Daughters*. 47. *Virgin and Child*. 49. *Virgin and St. Peter*.

52. *Salome receiving St. John the Baptist's Head*.

54. *St. Francis of Assisi and St. Benedict*.

57. *Circe*.—In most of these the characteristics are : a decided firm drawing, harmony of tone and skilful use of chiaroscuro, truth to nature, absence of nobility types and of loftiness.

BAROCCI (FIORI D'URBINO), 1528—1612. (Rom. Sch.)

61. *Virgin and Child adored by St. Anthony and St. Lucia.*—From Pesaro.

P. GIROLAMO (BATTONI), 1708—1787. (Rom. Sch.)

67. *The Virgin.*

PIETRO DA CORTONA, 1596—1669. (Rom. Sch.)

73. *Alliance of Jacob with Laban.*—Bought in 1784 from the Prince de Conti for 36,000frs. Great elegance, lightness of touch, and a warm golden tone.

74. *Birth of the Virgin.*

76. *Virgin and Child adored by St. Martina.*

78. *Remus and Romulus found by the Shepherd Amulius.*

CANALETTO (A. CANALE), 1697—1768. (Ven. Sch.)

113. *View of Church of La Salute at Venice, built 1630, by Longheno.*—The illusion is most startling; everything is so truthful and local. There lie the church with its white sparkling cupolas, the "Dogana," the picturesque palaces, the "traghetti," the dark gondolas, and the greenish twinkling of the rippling water of the "Lagune"—a perpetual opera scene, painted by the sun: all brightness, repose, and cheerfulness. It is Canaletto's masterpiece. The animated figures are by Tiepolo.

IL PESARESE (CANTARINI), 1612—1648. (Bol. Sch.)

117, 118. *Halt in Egypt.*—Have been ascribed to Guido.

CIGOLI (CARDI), 1559—1613. (Flor. Sch.)

121. *St. Francis in Contemplation.*—A perfect type of monastic asceticism and mystic ecstasy. Great firmness and precision.

LOD. CARRACCI, 1555—1619. (Bol. Sch.)

126. *Virgin and Child.*

128. *Virgin and Child appearing to St. Hyacinth.*—

Dated 1594. Formerly at St. Dominick, Bologna. The composition was previously modelled in clay. Very like a Guercino.

ANN. CARRACCI, 1560—1609. (Bol. Sch.)

136. "*La Vierge aux Cerises*."—Somewhat meaningless and commonplace.

142. *The Resurrection of Christ*.—Painted at the age of thirty-three, for the Lucchini, wealthy merchants of Bologna, who paid him in corn and wine. One of his masterpieces. Powerful, broad, and well-balanced. The foreshortening excellent; the musculature exaggerated.

144. *The Magdalen*.—Fine—and how superior in every respect to Guido's!

149. *Diana and Calisto*.—The landscape is probably by Paul Bril.

151, 152. *Rural Sports*.

IL GRECHETTO (CASTIGLIONE), 1616—1670. (Gen. Sch.)

160. *Melchisedech blessing Abraham*.

162. *The Vendors expelled from the Temple*.

CAVAL. D'ARPINO (CESARI), 1560—1640. (Rom. Sch.)

170. *Adam and Eve driven from the Garden*.

171. *Diana surprised by Actæon*.

DOM. FETI, 1589—1624. (Rom. Sch.)

191. *The Emperor Nero*.

193. *Melancholy*.—The expression is excellent.

194. *The Guardian Angel*.—Most animated and effective,

LUCA GIORDANO, 1632—1705. (Neap. Sch.)

208. *Mars and Venus*.

FR. GUARDI, 1712—1793. (Ven. Sch.)

221. *Shrove-Thursday at Venice*.—A richly-gilt and decorated temple is raised in the "Piazzetta;" gondo-

liers perform the feast of the "Twelve Labours" of Hercules. To the left, the Doge is seen witnessing the spectacle from the gallery in the palace. Interesting, charming, truthful, and spirited.

222. *Corpus Christi Procession at Venice.*—View of "Piazza di San Marco," decorated with a circular gallery. The Doge and great dignitaries advance processional, following the Holy Sacrament. To the left, part of the "Campanile." Like Canaletto in some respects, but more of a painter and less of an architect. Great variety, movement, and animation.

GENTILESCHI (LORNI), 1562—1646. (Flor. Sch.)

235. *Halt in Egypt.*

CARLO MARATTA, 1625—1713. (Rom. Sch.)

257. *Portrait of Maria Madalena Rospigliosi.*

MOLA, 1612—1668. (Bol. Sch.)

270. *St. John the Baptist preaching in the Wilderness.*—A good specimen.

PANINI, 1695—1768. (Rom. Sch.)

278. *A Banquet given under a rich Ionic Portico.*

285. *Interior of St. Peter's at Rome.*—To the right, Cardinal de Polignac, French ambassador in 1723, for whom it was painted, visits the Basilica. Dated 1730. Coll. of Louis Philippe.

287. *Preparations for Public Rejoicings at Rome.*—"Piazza Navone," Nov. 30, 1729, in honour of the birth of the Dauphin (Louis XVI.). Cardinal de Polignac is seen inspecting the works and giving directions. Signed and dated 1729.

GUIDO RENI, 1573—1642. (Bol. Sch.)

320. *David and Goliath.* 321. *Annunciation.* 322. *The Purification of the Virgin.* 323. *Virgin and Child.* 324. *Virgin, Child, and St. John.* 325. *Jesus and the Samaritan.* 326. *Christ and St. Peter.*—A specimen of his second style, when, yielding to Carracci's advice,

he abandoned the Caravaggiesque imitation and adopted a weaker one, and his peculiar bluish, silvery, clear tone.

328. *Ecce Homo.* 329. *The Magdalen.*

332. *St. Sebastian.*—Exaggerated attitude and musculature.

333. *St. Francis in Ecstasy.*

334. *Design and Colour.*—An allegorical composition.

335. *Hercules killing the Hydra.* 336. *Contest between Hercules and Archelöus.* 338. *Hercules on the Pile.*—All academical studies, violently muscled; of a reddish tone, and belonging to his Caravaggiesque period.

339. *The Rape of Helen.*

SASSOFERRATO (SALVI), 1605—1685. (Rom. Sch.)

372. *Virgin and Child.*

373. *Assumption of the Virgin.*

SCHIDONE, 1580—1615. (Lomb. Sch.)

397. *Holy Family.*

398. *Burial of Christ.*

399. *The Entombment.*

SPADA, 1576—1622. (Bol. Sch.)

408. *Martyrdom of St. Christopher.*

409. *Æneas and Anchises.*—Has been ascribed to L. Carracci and to Domenichino.

STROZZI (IL CAPUCINO), 1581—1644. (Gen. Sch.)

412. *Virgin and Child borne on the Clouds.*—In arrangement, impast, and harmony of tone, exceedingly like Murillo—a mere coincidence, however.

TIARINI, 1577—1668. (Bol. Sch.)

416. *Repentance of St. Joseph.*

TURCHI (ALEX. VERONESE), 1582—1648. (Ven. Sch.)

426. *Samson and Dalilah.*

429. *Death of Cleopatra.* *

P. DELLA VECCHIA, 1605—1678. (Ven. Sch.)

457. *A Man's Portrait.*

DOMENICHINO (ZAMPIERI), 1581—1641. (Bol. Sch.)

490. *David playing the Harp.*

493. *St. Paul carried to Heaven by three Angels.*

494. *St. Cecilia.*—A heavy, would-be naïve grace ; laboriousness, and more acquired than natural talent.

497. *Timoclea led to the presence of Alexander the Great.*

498. *The Triumph of Love.*—The flowers are by Daniel Seghers.

499. *Rinaldo and Armida.*—From Tasso.

RAPHAEL, 1483—1520. (Rom. Sch.)

— *Glory of the First Person of the Trinity, with two Angels.*—A fresco painted for the chapel of the little castle of "La Magliana," a favourite residence of Leo X., five miles from Rome, near Porta Portese. It was brought from Rome by a French gentleman, who sold it to the Louvre, in 1873, for the exorbitant sum of 125,000 frs., which was readily consented to by M. Thiers, notwithstanding much opposition and the advice of the Louvre "conservateurs," who were not disposed to offer more than 30,000 frs. The composition is Raphael's, and the design of the principal head *may* be his also, but the execution, angels, &c., are by the hand of one of his scholars. Its probable date, 1518—1520.

SPANISH SCHOOLS.

HERRERA THE ELDER, 1576—1656.

544 *bis.* *St. Basil dictating his Doctrines.*—Not bold and vigorous, but coarse and violent. The figures around the wild, haggard saint look like so many "bandidos" disguised as bishops, monks, and inquisitors. It was brought from Spain by Marshal Soult, that merciless amateur of Spanish pictures, and was sold, in 1858, for 1,000*l.*

MURILLO, 1618—1682.

546. *The Immaculate Conception of the Virgin.*

546 *ter.* *Nativity of the Virgin.*—Also from Soult's Coll. Has been cruelly injured by restorers. It is of an exquisite charm and magic fascination of colour. It is, however, essentially realistic in feeling.

546 *quater.* *Virgin surrounded by a Glory.*—Bought, in 1865, from General Mazarredo. Is it genuine?

547. *Virgin and Child.*—Also called "La Vierge au Chapelet."

550 *bis.* *The Miracle of San Diego.*—The monkish saint is raised to Heaven in a luminous cloud. Three angels are busily engaged cooking for the good monks whose convent was reduced to starvation. To the left, two "caballeros," in black, look on justly amazed. All this is the reverse of the Spanish proverb, "Dios envia la carne y el Diablo los cocineros" ("God sends us the meat and the devil the cooks").

551. *A Young Beggar.*—"Cherchant à détruire ce qui l'incommode," as an old catalogue describes the subject. A pretty good specimen of his "Frio," cold style. Realistic, truthful, well lighted.

VELAZQUEZ, 1599—1660.

555. *The Infanta Margaret Teresa, Daughter of Philip IV. and of Mary Ann of Austria* (More likely Margarita Maria).—Fine, and painted in the clear, cool, tones of the master. She was the object of Charles I.'s romantic visit to Madrid (See Guizot's "Projet d'un Mariage Royal"). Observe the Flemish complexion, and "foolish hanging of the nether lip," characteristic of the House of Austria.

555 *bis.* *Philip IV., King of Spain, in a hunting-dress.*—Is it genuine? Most probably by Mazo del Martinez.

ZURBARAN, 1598—1662.

558. *St. Peter, St. Nolasco, and St. Raymond de Peñafort.*

559. *Funeral of a Bishop.*—The Spanish Caravaggio

is pretty well represented in these two pictures—severe, massive, dark, and telling.

GOYA, 1746-1825.

— *Portrait of Doctor Guillemardet, envoy of the French Republic to Madrid.*—A poor specimen of this original master.

SECOND VESTIBULE.

(Between Second and Third Compartments.)

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

In centre : HANS BEHAM, 1500—1550.

14. *Scenes from the Life of David.* Subjects :—1. *King Saul enters Jerusalem after his victory over the Philistines* ; 2. *David and Bethsheba* ; 3. *Siege of Rabbath* ; 4. *The Prophet Nathan in the presence of David.* (To the left the painter, behind a desk, standing with a compass in his hand.) Each of the four lances dividing the picture bears the escutcheons of the four principalities which acknowledged the authority of Cardinal Albrecht, Archbishop of Mayence, for whom the work was executed in 1534. Small but spirited figures, carefully painted in a warm and clear tone. Belonged to Cardinal Mazarin.

CRANACH THE ELDER, 1472—1553.

98. *A Venus in a Landscape.*—Signed and dated 1529. Not the Pagan type of Venus, Queen of Love, but rather the long and slim-bodied "Dame Venus" the minne-singers talk of, who, cheating Tannhauser's watchfulness, wanders in her quaint little red riding-hood amid quainter trees, and a landscape with distant glimpses of Gothic spires and turrets and a small mediæval city. The drawing is weak, the form awkward, the colouring warm and blooming, and on the whole there is a pleasant impression of gentle and timid grace and charming *naïveté*.

100. *A Man's Portrait.*—The usual mark (a winged dragon), and date 1531.

HOLBEIN THE YOUNGER, 1498—1554.

206. *Portrait of Nicholas Kratzer, astronomer to Henry VIII.*—A large conception and great simplicity of form. Of a deep and not very transparent brown colour.

207. *William Warham, Archbishop of Canterbury.*—Detailed, yet broadly treated. Truthful, life-like—all wisdom and benevolence.

209. *An Elderly Man.*

210. *Sir Thomas More.*—Masterly in every respect.

213. *A Man's Portrait.*—Is it genuine?

JUSTUS (GIUSTO DI ALLEMAGNA), lived 1451.

258. *An Altar-piece*, divided into three compartments. Subjects: 1. *The Annunciation*; 2. *St. Benedict and St. Augustine*; 3. *St. Stephen and Angel.*—Very early, and monochrome save the richly-decorated accessories. Interesting.

MABUSE (GOSSAERT), 1470—1532. (Flem. Sch.)

277. *Jean Carondelet, Chancellor of Flanders.*—Dated 1517. Ably drawn, warmly coloured, and with an extraordinary solidity in the carrying out of every portion.

278. *Virgin and Child.*—Deficient in warmth of religious feeling.

QUENTIN MASSYS, 1460—1530? (Flem. Sch.)

279. *The Money-changer and his Wife.*—Most genuine and characteristic of his peculiar taste and reach of mind. Coloured with the utmost tenderness, clearness, and zest. Carefully finished, and evincing close observation worthy of Lavater. Observe the cunning eyes, the nose, and the long claws of these human birds of prey.

SIR ANTONIS MORO, 1518—1588. (Dutch Sch.)

342. *A Man's Portrait.*—Signed and dated 1565. Truthful feeling, good drawing, masterly and careful painting, and transparent colour.

343. *Charles V.'s Dwarf*.—In points not unlike nor unworthy of Velazquez. The two favourite domestic animals are rendered with great truth and feeling.

ROTTENHAMMER, 1564—1623. (Germ. Sch.)

424. *The Death of Adonis*.—Quite like Tintoretto, whose style he closely imitated, though reproducing his defects rather than his qualities. The figure to the right is graceful and elegant, both as to form and attitude. The foreshortening is weakly rendered.

SUSTER, half of 16th century. (Dutch Sch.)

587. *Venus and Love*.—Titianesque. The limbs, type, and attitude are gracefully conceived and modelled with taste, though wanting roundness and relief. Has somewhat of the *sveltezza* and bold grace of Jean Goujon's *Diana*.

THIRD COMPARTMENT.

Here we enter the sanctuary of Northern Art. This gallery will shortly be enlarged by the addition of several other compartments, in which will be placed the rest of the pictures mentioned here, and which for the present are collected in a suite of rooms on the second floor. Inquire for "Les Salles Flamandes et Hollandaises."

BACKHUYSEN, 1631—1709. (Dutch Sch.)

5. *A View of the Mouth of the Texel, with ten men-of-war sailing before a fresh wind*.—Dated 1675. "It is an admirable example of his delicate, aerial perspective, even in pictures of a large size. The eye is only disturbed by the reddish tone of the clouds and the heavy shadows of the waves."—*W*.

6. *Off Amsterdam*.—Signed and dated 1666.

7. *View of the Mouth of the River Maas, with a fishing-boat trying to run in*.—A specimen of the master's rendering of a rough sea. A tender warm tone and delicate handling.

NIC. BERCHEM, 1624—1683. (Dutch Sch.)

17. *The Environs of Nice*.—Signed.

18. *A Landscape, with animals*.—Signed and dated

1653. "Ranks in every particular—in clearness of lighting, skilful execution, and fidelity to nature—as one of this master's best works."—*W.*

19. *A Shepherdess driving her Cattle through a Ford.*—A cool and rocky landscape. Signed and dated 1650. "It is in this species of composition that Berchem peculiarly excels, while his distances suggest a poetical feeling. In this particular picture the cool tone of the landscape contrasts happily with the golden tone of the cattle, which are, in this instance, true to nature. The solidity of the execution is also admirable."—*W.*

21. *The Ferry.*

22, 24, 25. *Landscapes with animals.*

B. BESCHEY, 1708—1776. (Flem. Sch.)

29. *A Flemish Interior.*—Signed and dated 1721. Harmonious, but weak in most respects.

FERD. BOL, 1609—1681. (Dutch Sch.)

41. *Portrait of a Mathematician.*

42. *Portrait of a Man in a black dress.*—1659. Of his later and best period. Of surprising animation and thought: superior to Rembrandt's portraits in truthfulness of flesh-tones.

JAN BOTH, 1610—1650. (Dutch Sch.)

43. *A Landscape.*—"Amongst the examples of sunset effects this one stands foremost for attractiveness of composition and admirable keeping, as well as for its considerable size."—*W.* The figures are by his brother Andreas.

44. *Landscape with animals.*—The trees have too great a silhouette-like effect, and the usual warm tone degenerates here into an unpleasing foxy red.

PIETER BREUGHEL THE ELDER, 1520—1569.

(Flem. Sch.)

56. *A Village.*—Clever, but commonplace.

57. *A Peasants' Dance.*—Coarse, but broadly treated.

JAN BREUGHEL (VELVET BR.), 1568—1625. (Flem. Sch.)

58. *Earth, or Terrestrial Paradise*.—An allegorical composition. The fantastical landscape vanishes in ideally-azured distance. The figures by H. Von Balen.

59. *Air*.—Another of his allegorical compositions representing the "Four Elements." Fanciful. The figures by Von Balen. The subject is—Urania, seated on clouds, holding a celestial globe and a white parrot; next her, Astronomy, looking through a telescope; the cars of Apollo and Diana wandering through the skies. Signed and dated 1621.

60. *The Battle of Arbela*.—Never were so many figures huddled together in so small a space. To right, Darius' family and Alexander the Great.

63, 64. *Landscapes*.—Have been ascribed to Bril. Truthfulness and detail, but wanting in the general keeping.

M. BRIL, 1556—1580. (Flem. Sch.)

65. *A Landscape with a deer-hunt*.

PAUL BRIL, 1554—1626. (Flem. Sch.)

67. *A Landscape: Duck-shooting*.—The figures by A. Carracci. 68. *A Landscape: Diana and her Nymphs*.—A pendant to the former. 71. *A Landscape*.—Signed and dated 1620. 73. *A Landscape*.—Signed and dated 1617. All, except 68, are fine examples of his best time. Characterised by a true fresh feeling for the natural and poetic features of a landscape rather than for its arbitrary and fantastic ones. Great unity of light, monotonous greens of the foregrounds, and exaggerated blueness of the distances.

PH. DE CHAMPAIGNE, 1602—1674. (Flem. Sch.)

77. *Christ keeping the Passover with his Disciples*.—Painted 1648 for an altar in the Convent of Port-Royal of Paris. The Disciple to right, seen in profile, is a portrait of Pascal. Theatrical in its composition and disagreeable in its colour. The faces lack expression.

78. *The Crucifixion*.—Vigorous. A deep religious feeling. Darkened and greenish in the flesh-tone.

83. *His Sick Daughter, Sister Catherine, a Nun of the Convent of Port-Royal, and the Mother Catherine Agnes Arnauld, who is praying for her, and to whose prayers her recovery was owing*.—Painted in 1662. In this picture Champaigne's piety and feeling for nature are equally and happily combined. "The arrangement of the two figures and the expression of the heads is highly truthful and touching; the tone of the most admirable delicacy and clearness, and the execution most careful."—*W*.

84, 85. *Two Landscapes, with scenes from the Life of St. Mary of Egypt*.—"Of poetic composition, and enlivened with figures of no common character. The colouring is warm, but has darkened in some parts."—*W*.

86. *Louis XIII. crowned by Victory*.—An allegorical composition.

88. *Portrait of Robert Arnaud d'Andilly, the well-known inmate of Port-Royal*.—Painted 1650. A replica in Coll. of Lord Spencer at Althorp. "With his elevated and truthful conception is here combined a golden tone of colour carried out in full light. One of the hands is especially beautiful."—*W*.

89. *His own Portrait*.—In the background a landscape and distant view of Brussels. Dated 1668. "His thoughtful and amiable character is here admirably rendered; the painting broad and masterly, in an equally warm but somewhat less clear tone."—*W*.

92. *Portrait of a Little Girl, between five and six years old, in a white dress and a blue mantle, her hands piously clasped in prayer*.—All purity, tenderness, and touching infantile grace and piety.

93. *An Elderly Woman's Portrait*.—Thought to represent Mme. L. M. Arnauld, mother of Mère Angélique. There is a deep, pathetic expression in those deadly pale features.

94. *Portraits of the two celebrated French architects, F. Mansart (to the left) and Cl. Perrault (to the right).* Dated 1656.

A. CUYP, 1606—1672. (Dutch Sch.)

104. *Landscape with cows, a Shepherd blowing the horn in the foreground, and two Children listening to him; beyond a canal is a church tower.*—"This is admirably arranged; of greater truthfulness as regards the form and colouring of the cattle than usual, and with the warm lighting of the sky executed with equal decision and softness. It is one of the master's chief productions."—*W.* Belongs to his best period.

105. *Going out Riding.*—In the background some hills, two shepherds, and a flock of sheep.

106. *Horsemen and a Servant carrying partridges, and in the centre a meadow with cattle.*—Ranks high as a work of art.

C. DECKER, first half of 17th century. (Dutch Sch.)

113. *A Landscape, with a cottage, Peasant, and two Anglers.*—The figures ascribed to A. van Ostade.

114. *Landscape, with two cottages and a river.*—The figures are by H. Fragonard. In these two pictures he approaches Ruysdaël, always excepting his inferior aerial perspective and heavy tone.

B. DENNER, 1685—1747. (Germ. Sch.)

117. *Portrait of an Elderly Woman.*—Signed and dated 1724. Bought at Count de Morny's sale, 1852, for 18,900 frs. Displays fully the artist's feeling for the minute but prosaic and uninteresting imitation of nature in all her details, combined with a clear and powerful colour. Every little wrinkle, every hair, and every freckle are rendered with the exactness of photography.

GERARD DOW, 1598—1674. (Dutch Sch.)

123. *A Greengrocer Woman behind the counter.*—Signed and dated 1647. Bought in 1793 for 34,850 frs.

124. *A Trumpeter*.—Signed.

125. *A Cookmaid standing at an arched window pouring milk into a basin*.—"This is one of the best among the many representations by the master of a similar kind, being of warm, sunny effect and marvellous finish."—*W*.

126. *A Cookmaid hanging out a cock*.—Signed and dated 1650. Exquisitely toned, and remarkable for power and transparency of the colouring, for a marvellous distinctness of eye, and for the freedom and softness of the brush.

127. *An Old Man weighing gold*.—Signed and dated 1664.

128. *The Tooth-drawer*.

129. *An Old Woman seated at a window, reading the Bible to her Husband*.—"The feeling of peaceful, domestic piety, and the striking effect of light, indicate the early Rembrandt-like time of the master."—*W*. The figures are said to be the portraits of G. Dow's father and mother.

130. *His own Likeness*.

JAN LE DUCQ, 1636—1695. (Dutch Sch.)

135. *Marauders, or Soldiers, demanding booty from Peasants*.—In the style of the Palamedes, whom, however, he surpasses in the harmony of his cool keeping, in the truth of his heads, and in the delicacy of touch. Once in the Abbey of St. Martin, at Tournay.

A. VAN DYCK, 1599—1641. (Flem. Sch.)

136. *Virgin and Child adored by the Magdalen*.—Behind the latter, to the right, King David and St. John the Baptist. He is said to have reproduced his father's and mother's features in the figures of King David and of the Virgin, and his own in that of the Baptist.

137. *Virgin and Child adored by the Donors, a Man and his Wife, and two Cherubs above*.—"One of his most beautiful works."—*W*. In the treatment and colouring

may be found many of the characteristics of Murillo's style, partly based on Van Dyck's.

138. *Christ lamented by the Virgin and Angels*.—This picture was the *première pensée* of the master's altarpiece at the Church of "Les Recollets" at Antwerp.

139. *St. Sebastian succoured by the Angels*.

140. *Venus entreating Vulcan to give her arms for Æneas*.

141. *Rinaldo and Armida*.—Is it genuine?

143. *Portraits of the Children of Charles I. of England*.—The young Prince of Wales (subsequently Charles II.), dressed in yellow satins, his right arm resting on a pillar, holds by his left hand his brother James, Duke of York (subsequently James II.), dressed in baby's clothes; whilst Princess Mary, their sister, married later to William of Nassau, Prince of Orange, is standing near them. This is the sketch of the large picture now in Kensington Palace. It is distinguished by delicacy and precision of drawing, luminous colouring, refined observation of forms, a nice discrimination of character, and grace of action.

144. *Portraits of Duke Charles-Lewis I. of Bavaria and of his brother Rupert, Duke of Cumberland*.—This picture comes from the collection of Charles I.

145. *Portrait of Isabella Clara Eugenia of Austria*, Infanta of Spain, Sovereign of the Low Countries. Dressed in the monastic habit of the Order of St. Clara, which she took at her husband's death, in 1621.

146. *Portrait of Francis of Moncada*, Marquis of Aytona, Generalissimo of the Spanish forces in the Netherlands.—Probably executed in 1631. He is seated on a fiery, grey horse, in full armour, the bâton in his right hand, looking straight forward in an attitude of proud repose. "In every respect is this the finest equestrian portrait painted by Van Dyck, and, indeed, I may almost designate it as the finest existing."—W.

147. *A Study* for the former. Both were finished before the master's departure for England.

148. *Portraits of a Man and Child.*—149. *Portraits of a Lady and her Daughter.*—These pendants were originally supposed to represent Rubens' brother, his brother's wife, and their children.

151. *Portrait of the Duke of Richmond.*—Described in previous catalogues as that of Francis II. of Vintimiglia.

152. *His own Likeness.*—Fine. It used to be hung in Louis XIV.'s bedroom.

153. *A Portrait:* painted in imitation of the Venetian style.

ADAM ELZHEIMER, 1574—1620. (Germ. Sch.)

159. *The Flight into Egypt.*

160. *The Good Samaritan.*—Of decidedly realistic character, well arranged and drawn, approaching Rembrandt in warmth of tone, and executed throughout in a fine body of colour, and with the utmost attention to detail. Effects of moonlight, like in No. 159, were, along with others of torch and candle light, his favourite study. Somewhat darkened in colour.

A. VAN EVERDINGEN, 1621—1675. (Dutch Sch.)

161. *A Scene*, with high rocks and a river running through, which turns a mill. "Has a grandeur of character : the greens are peculiarly forcible and deep, the lighting warm, and the handling solid. The clouds alone have something untruthful about them."—*W.*

JAN VICTORS, worked in 1640. (Dutch Sch.)

168. *Isaac blessing Jacob.*—Of his earlier time, and when he approached Rembrandt in power and clearness of colour.

169. *A Girl's Portrait.*—Signed and dated, Jan Fictoor, 1640.

GOVAERT FLINCK, 1615—1660. (Dutch Sch.)

171. *The Angel announcing to the Shepherds the Birth of Christ.*—He was an artist of great talent, and, after

Eckhout, the scholar who in every respect approached nearest to Rembrandt, so that his pictures are often mistaken for those of his master.

172. *A Girl's Portrait*.—Signed and dated 1641. He was especially successful in portrait painting. Observe the good arrangement, the animation of the head, the tenderness of feeling for which he is so peculiar, and the warmth of the radiant Rembrandt-like colour.

JAN FYT, 1609—1661. (Flem. Sch.)

177, 178, 179. *Dead Game, Fruit and Flower Pieces, and a Dog devouring dead game*.—Very fine indeed. "He is, after Snyders, the greatest animal painter of the Flemish school. He quite equals him in fire and animation. In drawing he is often less accurate, but by far his superior in sunny effects of light, alternately in a cool and warm scale of colour. He painted the greyhound especially with such success as to be approached by no other master. He renders the fur of quadrupeds and the plumage of birds with exquisite truth, and with more detail than Snyders. At the same time, he is not so fortunate in his backgrounds, which are often heavy and dark. His touch, in full marrowy colour, is as masterly as it is original."—W.

JAN VAN GOYEN, 1596—1656. (Dutch Sch.)

181. *A Village on the banks of a canal*, to which a sailing-boat and a cart, with figures and cattle, give animation.

182. *A Canal Scene*, with several boats of different sizes, and cattle on the banks. Signed and dated 1647.

183. *A River Scene*, with fishermen drawing in their nets; horses, a castle and ruins on the banks, and a distant church. Signed and dated 1644.

184. *A Sea View*.—Signed and dated 1647.

All marked by an extraordinary truth of nature in the feeling for the scenery of his native land. His drawing is admirable, whilst his colour is feeble, which renders these and most of his other works unattractive

by a general tone of pale and insipid green. His touch, wonderfully light, often leads him into hasty and sketchy handling. He was the first who introduced into Dutch painting that mode of treating the beauties of Dutch nature.

FRANS HALS, 1584—1666. (Flem. Sch.)

190. *Bust Portrait of the Philosopher Descartes.*—“He was the first to introduce into Holland that perfectly free and full treatment which Rubens and his school had developed. Combined with the marvellous certainty with which he placed his various flesh-tones, unscumbled, side by side, he possesses an extraordinary freshness and animation of conception, a firm and decided drawing, and an excellent general keeping, commonly tending towards the cool scale.”—*W.*

W. R. HEDA, 1594—1678. (Dutch Sch.)

191. *A Dessert subject.*—Broadly treated, and like Heem.

J. D. DE HEEM, 1600—1674. (Dutch Sch.)

192. *A table with a green cloth, on which lie various fruits, a bunch of grapes, strawberries, and an oyster.*—“This is a model of power and transparency, and of the utmost truth of detail and delicate execution in a fine impasto.”—*W.*

193. *A table, with bowls, water-pots, and dishes, with fruit, knives, a table-cloth, and a clock.*

B. VAN DER HELST, 1601—1670. (Dutch Sch.)

197. “*Het Doelenstück*,” *the Archery Guild Prize.*—Formerly in the possession of M. F. de Graaf. A replica, on a smaller scale, of the renowned picture at Amsterdam, painted 1657. This work represents three of the overseers of the Guild, with splendid golden prize vessels, and a fourth supposed to be the painter himself. It is one of the finest examples of portrait-painting that the Dutch school produced, exhibiting a happy *balance of a delicate feeling for nature, excellent execution of detail, and fine keeping.*

J. VAN DER HEYDEN, 1637—1742. (Dutch Sch.)

202. *A view of the Amsterdam Town-Hall.*—Signed and dated 1668. "Its unusual dimensions, its delicate keeping in a cool morning light, and the tenderness of the somewhat broader touch, render this one of his chief works. The figures, by A. Van de Velde, are particularly rich and beautiful."—*W.*

203. *View of the Market-place and a church in some Dutch town.*—The figures by the same hand again. "This is of the utmost truth of nature in every detail."—*W.*

204. *View of a Dutch Village on the banks of a stream.*—The vessels are by Willem Van de Velde, the figures by Adrian. "Though worked upon by these three hands, this little picture shows a wonderful unity of feeling; and it is also admirable in perspective, of great depth and juiciness of tone, and of somewhat broader touch than usual."—*W.*

M. HOBDEMA, middle of 17th century. (Dutch Sch.)

205. *A Landscape, with a pool and Peasants.*—Inferior to Ruysdaël in fertility of invention and poetry of feeling, but his superior in the clearness of his aerial perspective, silvery tone, the warmth and transparency, depth and brilliancy.

MEL. HONDEKOETER, 1636—1695. (Dutch Sch.)

214. *Two peacocks, two pheasants, a parrot, and an ape.*—"Exhibits this master's truthfulness, power, glow of colouring, and excellent impasto, to great advantage; though, as usual, the shadows are rather too dark."—*W.*

GER. HONTHORST, 1592—1662. (Dutch Sch.)

215. *Pilate washing his hands before the People.*

216. *A Party engaged in music.*—A particularly good specimen of his treatment of genre.

217. *Triumph of Silenus.*—A characteristic specimen of his mythological pictures.

218. *The Elector Charles-Lewis*, ob. 1680.—Signed and dated 1640.

219. *Rupert, Duke of Cumberland*, ob. 1682.—Of the same family, and both very characteristic of him.

220. *A Young Woman playing the lute.*

PETER DE HOOGH, worked 1658—1670. (Dutch Sch.)

223. *A Cookmaid watching a Child playing ball.*—“This, by way of exception, is lighted by the glowing, evening sun, producing a peculiarly pleasant impression.”—*W.*

224. *A Lady playing cards with a Gentleman, and asking advice of an Officer.*—“This is of great energy in effect of light, but otherwise not of the first class.”—*W.*

C. HUYSMANS, 1648—1727. (Flem. Sch.)

229. *A Forest, with figures sawing wood.*—Distinguished by warm lighting and fine composition.

230. *A Hunting Party in a wood.*—Equally well composed.

JAN VAN HUYSUM, 1682—1749. (Dutch Sch.)

231—234. Four of his rather unfortunate landscapes.

235 and 236. *Two Flower-pieces.*—“They are examples in which the utmost delicacy of execution and luminous colouring do not compensate for the scattered character of arrangement and the gaudiness of the effect.”—*W.*

238. *A Table spread with fruit*, consisting of grapes, peaches, plums, and a melon, intermingled with flowers upon a light ground, and a vase, with children playing in the background. Shows the master at the highest development of his most favourable phase; for, in addition to his exquisite finish, admirable impasto, and glowing power of light colour, this picture has more feeling for harmony of keeping than usual.

240. *A large terracotta vase, decorated with reliefs, and with a bird's nest at the side.*—An example of his earlier style, when he was still a scene-painter.

KAREL DU JARDIN, 1625—1678. (Dutch Sch.)

242. *The Crucifixion*. — Dated 1661. "However little satisfactory as a worthy representation of the subject, this picture shows the artist to great advantage in the qualities of keeping, chiaroscuro, and delicacy of execution."—*W*.

243. *Italian Charlatans*.—Signed and dated 1657. A very celebrated picture of his, in which he appears as a genre-painter of keen observation, very felicitous humour, and great warmth of tone. The spectator to the left in a cloak is said to be the master's likeness. It was bought in 1783 for a sum of 18,300 livres.

244. *A Ford* (Italy).

245. *A Meadow*.—A shepherd-boy, under lofty trees, playing with a dog, while two horses, a cow, a calf, and some sheep are distributed very picturesquely in a meadow. Here the silvery tone is carried to great perfection.

246. *Cattle of all kinds in a meadow, surrounded by rocks, and watered by a cascade*.—Signed and dated 1646. "The fine lighting and execution, and the feeling for nature in the animals, which plainly show the influence of Paul Potter, all combine to prove that the master had attained his highest development in this attractive picture.

247. *A Horseman giving alms to a Peasant-boy*.—Belongs to about the same, if not to a still earlier, period. This has a beautiful idyllic character, and is still warmer in the lighting.

249. *A Landscape, with animals*.—Signed and dated 1660. Is pervaded by the pale tone; only a woman and child, and other figures crossing a stream in a one-horse cart, retaining a warm but very light tone.

250. *A small Portrait of a Man*, said to be the master's likeness. Signed and dated 1657. Exemplifies his prevailing warmth of tone at this period. Elegantly conceived.

JAC. JORDAENS, 1593—1678. (Flem. Sch.)

253. *The Four Evangelists*.—His biblical compositions are not satisfactory.

255. *The Bean Feast*.—A merry home kermesse, where Dutch humour rules supreme, and laughs broadly and somewhat coarsely over wine and good cheer.

256. *A Concert after dinner*.—Teems likewise with incidents of coarse and common humour, but is of marvellous power and clearness, for which, as for mastery of general keeping, golden glow, and depth of chiaroscuro, he may be placed on the same level as Rubens.

257. *Admiral Ruyter*.—Excellent.

W. KALF, 1630—1693. (Dutch Sch.)

259. *A Kitchen*, in which utensils and vegetables play the chief part, with a few figures of good chiaroscuro and marrowy touch.

PIETER VAN LAER, 1613—1674. (Dutch Sch.)

261. *A Traveller at an inn*.—262. *A Shepherd's Family*.—Both remarkable for composition, much feeling for character in expression and action, united to good drawing, broad and spirited execution. The colouring of a warm, brownish tone, rather heavy.

G. DE LAIRESSE, 1640—1711. (Dutch Sch.)

263. *The Last Supper*.—Frosty in feeling and heavy in colour.

265. *Circular dance of a Bacchant, with six Children*.—"A joyous feeling pervades the figures, the lighting is warm, and finish very delicate."—*W*.

266. *The Choice of Hercules*.—Animated heads and clear, warm colouring.

JAN LIVENS, 1607—1663. (Dutch Sch.)

267. *The Visitation*.—Good but somewhat gaudy.

J. LINGELBACH, 1625—1687. (Dutch Sch.)

270. *A Vegetable Market at Rome*.—Signed and dated 1670.

271. *A Sea-port in Italy*.—Remarkable for power and warmth.

A. R. MENGES, 1728—1779. (Germ. Sch.)

290. *Maria-Amelia of Saxony*, Queen of Spain, wife of Charles III.

GAB. METSU, 1615—1658. (Dutch Sch.)

291. *The Woman taken in Adultery*.—Shows his shortcomings in historical painting.

292. *The Amsterdam Vegetable Market*.—His principal picture from the sphere of common life. The expression of the figures is very animated, the effect of sunlight admirably given, and the execution very tender. But the composition, considering the size, an unusual scale for Metsu, is rather poor.

294. *The Music Lesson*.—Excellent.

298. *Admiral Tromp*.

VAN DER MEULEN, 1634—1690. (Flem. Sch.)

299 to 321.—A series of pictures of a thoroughly landscape nature, portraying the chief events of Louis XIV.'s campaigns. They are distinguished by great truth, a clear and blooming colouring, and great mastery of technical execution. His landscape is occasionally too universally green, and his horses, though very true to nature, too monotonous in character. The principal works of this pictorial St. Simon are Nos. 304, 310, 312, and 314.

FRANS VAN MIERIS, 1635—1681. (Dutch Sch.)

322. *A Man's Portrait*.—323. *A Lady's toilet*.—324. *A tea-party*. 325. *A Flemish Family*.—In chiaroscuro, impasto, extraordinary minuteness of execution, and delicacy, he is almost the equal of his master, G. Dow, who designated him as the prince of his scholars.

WILLEM VAN MIERIS, 1662—1747. (Dutch Sch.)

326. *Three Children variously occupied*.—The child blowing soap bubbles is copied from the picture by his

father. "This is of his earlier time, and one of his best works."—*W.*

327. *A Poultry Dealer laying out his stock* "is somewhat less pleasing, but of similar good qualities."—*W.*

328. *A Cookmaid and a Boy* shows his wonderful, but most unattractive, industry in the unspeakable finish of all the details.

AB. MIGNON, 1639—1697. (Dutch Sch.)

329. *A squirrel, dead fish and birds.*—330. *A nose-gay of field-flowers with insects, birds, and reptiles.*—

331. *A flower-piece.*—The first and last are examples of his scattered arrangement, cold tone, and hard details.—333. *Flowers and fruit, etc.*—This and No. 330 are his best specimens here in point of composition, warmth and harmony of tone, and truth to nature in every detail.

PIETER NEEFS, 1570—1651. (Flem. Sch.)

346 to 353. *Interiors of cathedrals and churches.*—Great power, warmth of tone, and truthfulness of torch-light effects.

ARTHUR VAN DER NEER, 1619—1683. (Dutch Sch.)

354. *The banks of a canal.*—The animals are ascribed to A. Cuyp. The sunset effect has a warmth and glow that quite equal Cuyp.

355. *A Village crossed by a highway.*—An excellent example of his moonlight effects. "No other painter has so well depicted the deep broad masses of shadow, as well as the effects of light and peaceful tranquillity of character observable on a moonlight night, with so much truthfulness and clearness."—*W.*

G. NETSCHER, 1639—1684. (Dutch Sch.)

358. *A Singing-lesson.*

359. *A Young Lady learning to play the violoncello.*—One of his best works. Tasteful arrangement, elegance of the figures, sense of beauty of form; inferior to *Terburg* in keeping and *chiaroscuro* and to *Metsu* in drawing and spirited touch.

B. P. OMMEGANCK, 1755—1826. (Flem. Sch.)

364, 365. *Two Landscapes with cattle*.—Realistic, heavily coloured, of a delicate aerial perspective, good lighting, and the sheep excellent.

J. VAN OS, 1744—1808. (Dutch Sch.)

368. *Fruit and Flower Piece*.—Arranged with taste, and equal to V. Huysum in sunny clearness, power, and careful carrying out.

AD. VAN OSTADE, 1610—1685. (Dutch Sch.)

369. *Adrian van Ostade, his Wife, and Children*.—A homely scene of Dutch contentment and tranquil, wholesome felicity.

373. *A Man of business consulting papers*.—374. *A Smoker*.—375. *A Man drinking*.—All worthy of this Rembrandt of genre painters.

ISAAC VAN OSTADE, 1617—1654. (Dutch Sch.)

376. *Travellers stopping at a roadside inn*.—A rich picture, of great energy of tone and touch.

377. *A Carrier refreshing himself and his white horse at the door of a village tavern*.—"This picture displays unusual power of colouring. The somewhat hard making-out of the forms shows that it belongs to the artist's early period."—W.

378. *Figures skating and sledging on a frozen canal*.—Signed. "The composition is very happy, the lighting singularly clear, the chiaroscuro admirable, the flesh-tone, warm, and bright, and the handling broad and soft."—W.—379. Same subject.

EG. VAN DER POEL, flourished 1650. (Dutch Sch.)

381. *Peasants before their cottage-door*.—Displays something pleasing in composition, clearness and truth in his warm colouring, and a spirited touch.

K. POELEMBERG, 1586—1659 (?). (Dutch Sch.)

383. *The Annunciation of the Shepherds*.—"Belongs in composition, striking effect of light, warmth of colour, and excellent execution, to his most remarkable works."—W.

386. *Undressed Female Figures bathing.*—388. *Diana's bath.*—Both are rendered with great tenderness of warm colouring, but little certainty of drawing.

PORBUS THE YOUNGER, 1570—1622. (Flem. Sch.)

394, 395. *Henri Quatre.*—396. *Mary of Medicis.*—All equally deserve to be noticed for the warmth of colouring, solidity of impasto, quiet and dignified character.

PAUL POTTER, 1625—1654. (Dutch Sch.)

400. *A Meadow, with three oxen and three sheep.*—Signed and dated 1652. "Beautiful in composition, delicate in colouring, of clear sunny lighting, and with a combination of sharpness and softness of handling which renders it one of the master's principal works."—*W.* Bought for 22,000 livres in Louis XVI.'s time, but now would easily fetch 8,000*l.*

ADAM PYNACKER, 1621—1673. (Dutch Sch.)

401. *A Landscape, with a goat grazing and a Muleteer halting before a tavern.*—This picture, executed throughout in a golden tone rarely chosen by this master, is, for sunny clearness and spirited handling, one of his best works."—*W.*

402. *A Sea-coast, with a tower and some vessels.*—Though the warm evening light of the sky is not consistently sustained throughout, it is admirably lighted and carefully executed.

403. *A Landscape, with cattle and Herdsmen in the foreground.*—An example of his cold, bluish tone, though otherwise very delicate in execution.

REMBRANDT, 1608—1669. (Dutch Sch.)

404. *The Family of Tobit adoring the departing Angel.*—Signed and dated 1637. "A good specimen of his conception of scenes from the lives of the patriarchs, in which his deep feeling especially appears."—*W.*

405. *The Good Samaritan recommending the wounded Traveller to the Innkeeper.*—Dated 1648. The finest

work of its class—that is, of his historical subjects of the Bible clothed in the forms of the life surrounding him.

406. *St. Matthew the Evangelist*.—Signed and dated 1661.

407. *The Supper at Emmaus*.—Signed and dated 1648. Very fine for its effect of chiaroscuro and enclosed radiance.

408, 409. Two so-called *Philosophers*.—The former signed and dated 1633. “Admirable specimens of his tender and broad daylight treatment.”—*W*.

412. *Portrait of Rembrandt*.—Signed and dated 1633. He is thus represented in his youthful years, fresh and full of hope. It is spiritedly painted in the bright tone of this earlier period.

413. Another *Portrait* of his of the year 1634.

414. A third *Portrait*, signed and dated 1637.

415. A fourth *Portrait*, aged ; signed and dated 1660. “Painted with the extraordinary breadth and certainty of hand of that latter period.”

H. M. ROKES, 1621—1682. (Dutch Sch.)

421. *A Kitchen-scene*.—Admirable, and nearly allied in harmony to Brouwer.

PETER PAUL RUBENS, 1577—1640. (Flem. Sch.)

425. *Lot and his Daughters leaving Sodom*.—Signed and dated 1625. A replica, with alterations, at Blenheim. “Though genre-like in conception, it is, in point of slenderness and moderation of forms, refinement of feeling in the heads, and delicacy of treatment, one of his most attractive pictures.”—*W*.

426 to 432. *A series of religious pictures*.—426 and 432 were bought from Marshal Sebastiani for 60,000 frs. They are part of nine compositions intended to be reproduced on tapestry, and were painted by order of Philip IV. (who gave them to his Minister, Olivares,) for a Carmelite convent at Loeches, near Madrid. They became the property of the Duke of Alba, who sold

four of them to Mr. Bourke, who, in turn, sold them to Earl Grosvenor for 10,000 guineas. The subjects of the first and last are : *The Prophet Elijah in the Wilderness* and the *Triumph of Faith*. Little or no trace of the master's touch.

427. *Adoration of the Magi*.—Ordered for a church at Brussels in 1612. Replica at Blenheim.

428. *Virgin and the Holy Innocents*.—Better known as "La Vierge aux Anges."

429. *Virgin, Child, and an Angel in a wreath of flowers*.—The flowers are ascribed to Velvet Breughel.

430. *Flight into Egypt*.

431. *The Crucifixion*.—Beautifully painted.

434 to 457. A series of pictures of the *Life of Mary of Medicis*, commenced in 1621 and finished in 1625. Ordered by that Queen for the Great Gallery of the Palace of the Luxembourg.—434. *The Destiny of Mary of Medicis*. The three Parcæ weave out the web of her life. Juno and Jupiter preside over her birth.—435. *The Birth of Mary*, April 26, 1573, at Florence. Lucina, who presides over births, hands the infant Princess to the city of Florence, whilst the Lucky Hours strew flowers upon her and her genius. In the heaven, the sign of Sagittarius.—436. *The Education of Mary*. Minerva teaches her to write, the Graces to rule, Apollo to play music, and Mercury to speak with eloquence.—437. *Love and Hymen present Henri Quatre with Mary's portrait*. France stands near the King; Jupiter and Juno in the clouds. Two Amori allegorically foretell a long reign of peace and prosperity.—438. *The Grand Duke Ferdinand marrying Mary, his niece, by proxy*. Hymen holds a torch and bears the Princess's train.—439. *Landing of Mary at Marseilles*, November 3, 1600. Tritons and Nereids surround the ship, and Neptune watches the nautical operations.—440. *The Nuptial Ceremony*. The City of Lyons, where it took place, is seated on a car dragged by lions. The new married couple are represented by Jupiter and

Juno. Hymen, close by, points to the constellation of Venus, under whose influence the marriage has taken place.—441. *Birth of Louis XIII. at Fontainebleau*, September 27, 1601. The Queen leans her head on Fortune's arms; Justice confides the new-born babe to the genius of Health; Fecundity turns towards the Queen and points out five other children.—442. *Departure of Henri IV. for the German War and appointment of Mary as Regent*.—443. *Her Coronation*. Cardinal de Joyeuse crowns her, and is attended by Cardinals de Gondy and de Sourdis. The Duc de Ventadour bears the sceptre; Chevalier de Vendôme the hand of Justice. By her side stands Marguerite de Valois, the King's first wife; the Princesse de Conti and Duchesse de Montpensier carry the train. In a tribune the King, watching the ceremony.—444. *Apotheosis of Henri IV. and Assumption of the Regency by Mary*. The King, borne by Time, is received by Jupiter into Olympus. France, kneeling, offers her a globe and a helm.—445. *Her Government*, presided over by the whole Olympus; Apollo, Mars, and Minerva disperse and expel Envy, Hatred, Discord, and Fraud.—446. *Her Journey to Anjou to crush Rebellion*.—447. *Exchange of the two Princesses on the River Bidassoa, between Hendaye and Trun*. The French Princess, Elisabeth, daughter of Henri IV., is to marry Philip IV. of Spain, whilst Anna of Austria is to be united to Louis XIII.—448. *The Blessings upon her Government*. Abundance and Prosperity distribute medals and laurel wreaths to the genii of the Arts, who trample down Ignorance, Calumny, and Envy. Time leads France to the Golden Age.—449. *Coming of Age of Louis XIII*. Mary remits the government to her son; Force, Religion, Good Faith, and Justice push the vessel of the State. In the Heaven the constellations of Castor and Pollux—450. *Flight from the Château of Blois*, on the night of February 21, 1619. Night, characterised by bats' wings, protects her flight.—451. *Her Reconciliation with her Son at Angers*.—452. *Peace Concluded*. Mercury

and Innocence introduce Mary into the Temple of Peace, in spite of the opposing efforts of Fraud, Fury, and Envy. Peace puts out the torch of War.—453. *Her reunion with her Son in Heaven.*—454. *The Triumph of Truth.*—455. *Her Father's Portrait, the Duke Francis of Medicis.*—456. *Her Mother's Portrait, Johanna of Austria.*—457. *Her own Portrait at the age of 68.* A sketch in possession of Sir Ab. Hume.—“In no respect, perhaps, was Rubens so little attractive as in the allegorical-historical compositions. The cause of this may be assigned to the artificial and overstrained learning they attempt to exemplify, and also, in many of them, to the tasteless and indiscriminate fashion in which he mixes up portrait-like personages in the costume of his own time with the generally nude divinities of the Olympus.”—*W.* The greater portion of the above scenes were executed by his scholars. Rubens' own work is seen most in Nos. 437, 440, 442, 445, 448, 450, 453, 454. The sketches for this series in the Munich gallery, all by his own hand.

458. *Baron Henry de Vicq*, envoy from the Spanish Netherlands to the Court of France.—Belongs to his earlier time. Though less brilliant in tone than others, it is throughout imbued with the finest feeling for nature. Has successively belonged to Lord Stuart, who inherited most of Lord Bute's pictures (1790), to Mr. Nieuwenhuys, and the King of Holland.

459. *Elizabeth of France, daughter of Henri IV.*

462. *The Kermesse, or Village Fair*, “exhibits, with incredible power and vivacity, a race of Herculean peasantry in the utmost riot of animal spirits.”—*W.* Became the model for a Teniers and an Ostade.

463. *A Tournament* in the vicinity of an old castle, “is most poetically imbued with the spirit of the middle ages,” and shows how successful he was also in every form of genre painting.

464 and 465. *Two Landscapes.*—Most daring compositions, displaying a glow of light which approaches

Rembrandt, and a mastery of handling which borders on bravado.

JAC. RUYSDAEL, 1630—1681. (Dutch Sch.)

470. *A noble Wood of oaks, beeches, and elms.*—In the centre, through an opening in the woods, are seen distant hills. The cattle and figures upon a flooded road are by Berchem. Remarkable in power, warmth, and treatment, though a little disturbed in its keeping by the too glowing tone of the figures.

471. *A Stormy Sea, with boats and a hamlet in the distance.*

472. *A Highroad, with a bush and trees on the sides, and a Peasant followed by three dogs.*—Known as "*Le Buisson*." Very fine.

473. *An extensive view over a hilly but bare country, through which a river runs.*—The horseman and beggar on a bridge are by Wouvermans. "Here the grey-greenish harmony of the keeping is in fine accordance with the poetic grandeur of the conception."—*W*.

PETER VAN SLINGELANDT, 1640—1691. (Dutch Sch.)

486. *The famous Dutch scholar, Meerman, with his Family around him.*—"The arrangement is happy, the heads have much individuality, the colouring is clear, and the execution throughout such as to make the fact of his having laboured at it for three years easily conceivable."—*W*. The lace band worn by the young man took him a whole month to finish.

488. *Kitchen Utensils.*—Displays an exceedingly laborious execution of detail.

FRANS SNYDERS, 1579—1657. (Flem. Sch.)

491. *A Stag Hunt.*—192. *A Boar Hunt.*—Two of his finest hunting pieces; clear and glowing colouring, broad and masterly touch, spirited rendering, and tasteful arrangement of the animals in the space allotted.

493. *A Fishmonger's Stall.*—Has been ascribed to P. de Vos.

494, 495. *Dogs in a Kitchen, and fruit, and animals.*—“Next to Rubens, he is the greatest animal painter of the time.”—*W.*

JAN VAN STEEN, 1636—1689. (Dutch Sch.)

500. *Flemish Merrymaking in a barn.*—Dated 1674. A good specimen of this painter, who was, indubitably, after Rembrandt, the most genial painter of the whole Dutch school, and one which displays his feeling for invention, his racy humour, and boundless high spirits and fun united to composition, keeping, colouring, impasto, spirited and yet careful touch.

H. VAN STEENWYCK, 1550—1604. (Dutch Sch.)

502 to 505. *Interiors of Gothic churches.*—“He was the first to represent the effect of the light of torches and tapers on architectural forms. The fine perspective, both lineal and ærial, observed in his pictures, gives them a lasting value, though the execution of his architectural detail is somewhat hard and metallic.”

H. VAN SWANEVELT, 1620—1655. (Dutch Sch.)

506. *An Italian Landscape, with a sunset effect.*

507. *A Wooded Landscape, with a river and wide distance.*—“Beautifully composed, and tender in distance, but the harmony is disturbed by the prevailing cold green tone.”—*W.*

508. *A Landscape, with a sunset effect, but equal indistinctness in the execution.*

DAVID TENIERS THE YOUNGER, 1610 — 1694.
(Flem. Sch.)

511. *A Guard-room, with Peter denying Christ in the background.*—Signed and dated 1646. “This, in silverness of tone, impasto, and delicacy of touch, is one of his most beautiful works.”—*W.*

512. *The Prodigal Son enjoying the pleasures of dalliance and the table.*—Signed and dated 1644. “In

composition, refinement of harmonious gold tones, and spirited touch, this is a work of the first class.”—*W.*

513. *The Seven Works of Mercy*.—“This is conceived under the garb of peasant life, and is remarkable for clearness of the golden colour and great precision of execution.”

514. *Temptation of St. Anthony*.

515. *A Peasant Feast*.—Signed and dated 1652. The cavalier to the left, and the young lady, represent the master and his daughter.

516. *A Landscape, with Fishermen drawing up their nets*.—“This is a very happy example of his larger and more broadly-treated works. The effect of rain and sunshine is excellent.”

520. *Two Falcons overpowering a Heron*.—“Here Teniers appears as a very truthful animal painter.”

522. *The Knifegrinder*.—A popular picture.

GER. TERBURG, 1608—1681. (Dutch Sch.)

327. *The Music Lesson*.—A young girl standing, with a music-book, before a man seated playing the lute. In the background is a woman watching. Signed and dated 1660. The delicate understanding between the three figures, and the deep harmony, give a charming effect.

328. *A Concert*.

TH. VAN TULDEN, 1607 (?)—1676 (?). (Dutch Sch.)

350. *Christ appearing to the Virgin after the Ascension*.—An example of his middle period, when his forms acquire refinement and his colouring, while still clear, becomes a little cooler.

JAC. VANDER ULFT, 1627—(?) (Dutch Sch.)

533. *A fortified Town on the banks of a river*.—The cool harmonious tone and lighting recalls Asselyn. The treatment is highly delicate.

534. *A Square, surrounded with antique buildings, and in which a triumph is being celebrated*. Though

executed with great precision, is rather heavy in tone, and breathes a far less pure feeling for nature than the former.

ADRIAN VAN DE VELDE, 1639—1672. (Dutch Sch.)

536. One of his numerous *Scheveningen Coast Scenes*.—An admirable one, equal to those at Cassel and the Hague, but distinguished by the warmer effect of the afternoon sun. The subject is the Prince of Orange driving in a carriage, with four white horses, his suite, and to the right a fisherman, a lady and a gentlemen. Signed and dated 1660.

538. *A Landscape, with three cows, a sheep, and two lambs*.—Signed and dated 1661. "Of great truth, and, though very careful, freely treated."—*W*.

539. *A Landscape, with two horses under a willow tree, a cow, a goat, and three sheep, and another cow and goat in the foreground*.—"Here the picturesque composition, the contrast between the evening light and the tender silvery tone of the water, and the distance, and the graceful execution, all combine to render it one of the master's most beautiful works."—*W*.

541. *A Frozen Canal*.—This winter landscape is a very masterpiece as to clearness and delicacy of tone, truth, and animation in the figures, and softness of touch.

AD. VAN DER VENNE, 1589—1662. (Dutch Sch.)

545. *A Festival in commemoration of the Truce concluded between the Archduke Albert and the United Provinces of Holland in 1609*.—Signed and dated 1616. The landscape and accessories by Velvet Breughel. "The mixture of portrait-figures, such as those of Albert and Isabella, with mythological and allegorical features, is very remarkable. The heads are very individual, and executed with great precision in a clear, golden tone."—*W*.

JAN VERKOLIE, 1650—1693. (Dutch Sch.)

547. *A Mother with a Child in swaddling clothes*,

and a Maid bringing a cup.—To left the child's cradle. Signed and dated 1675. The imitation of Slingelandt is evident here.

548. *Proserpine gathering flowers with her Companions.*—By his son and scholar Nicolas ; warm colouring and careful execution.

SIMON DE VLIENER, 1635—1650. (Dutch Sch.)

549. *A Calm Sea, with vessels in the foreground, and a fortress in the distance.*—Signed. "Strikingly reminds us, in conception and tone of colouring, of Jan van Goyen, and probably belongs to Vliener's early manner."—*W.*

JAN BAP. WEENIX, 1621—1660. (Dutch Sch.)

553. *Repulse of Turkish Pirates.*—"A stately specimen of his sea-coast subjects. It is strikingly lighted but somewhat gaudy."—*W.*

554, 555, 556.—By Jan, his son and scholar (1644—1719). His fame is especially based on his dead hares, which, both as to form and colour, and the representation of every hair in their skin, are specimens of the most masterly execution.

A. VAN DER WERFF, 1659—1722. (Dutch Sch.)

557. *Adam and Eve under the Tree.*—**558.** *The Pharaoh's Daughter and Moses.*—**559.** *Joseph's Chastity.*—**560.** *The Angels announcing the Birth of the Messiah.*—**561.** *The Magdalen in the Wilderness.*—**562.** *Antiochus and Stratonice.*—**563.** *Nymphs dancing.*—All conceived with the utmost beauty and elegance of form, and executed with that wonderfully finished smoothness of touch which he had learned from his master, *Eglon van der Neer*. His grouping is tasteless and artificial, his heads empty and monotonous. His flesh tints generally resemble ivory in hue and smoothness.

PHILIP WOUVERMANS, 1620—1668. (Dutch Sch.)

565. *The Prize Ox Procession through a city in*

Holland.—Of his third manner, and with the peculiar touch remarkable for its tenderness.—566. *The Wooden Bridge over the torrent*.—567. *A Hunting Party on horseback*.—568. *Starting for the Chase*.—569. *Mounted Huntsmen following a Stag into the water*. Of his third period.—570. *The Riding School*.—571. *A Stable*.—572. *An Attack by Polish Cavalry*. Of his second period.—573. *An Encounter of Cavalry*.—574. *Huntsmen and Riders halting before an inn*. Ascribed to Pieter.—*W*.—575. *Horsemen halting near a tent*.—576. *A Military Halt*.—They all evince a delicate feeling for the picturesque, a singularly tender keeping, a touch which unites great finish with equal delicacy and spirit. His figures and animals are well drawn and animated, and horses especially. "Indeed, he almost always introduces a white horse for the chief mass of light."—*W*.

PIETER WOUVERMANS, 1625—1683. (Dutch Sch.)

578. *View of the Tower and of the Gate de Nesles, towards 1664*.—Differs from his brother in heavier tone of colouring, and inferior freedom and spirit of handling.

JAN WYNANTS, 1600—1677. (Dutch Sch.)

579. *A large Landscape*, with many trees and a distant view, with huntsmen and shepherds (by A. van de Velde).—Signed and dated. "This is a chef-d'œuvre—mildly warm in lighting, admirable in harmony, and as delicate in its execution as it is solid in impasto."—*W*.

580. *A Landscape, with cattle* (by A. van de Velde).—A man giving alms to a beggar-woman at a farmhouse door. In the centre a horseman, a gentleman, lady, and child walking on a highroad. To the right, two men fishing.

ZEEMAN, 1612—(?). (Dutch Sch.)

586. *View of the Old Louvre*.—Represents the end of the gallery "du bord de l'eau," the extremity of the "*Galerie d'Apollon*," then known as "*Galerie des*

Rois," that part of the Louvre built as far as the tower raised by Philip Augustus, on the site of the present Pont des Arts. The offices extend to the right as far as St. Germain-l'Auxerrois. Interesting only as an historical document.

GALLERIES OF THE FRENCH SCHOOLS.

Seven Rooms have been assigned to the works of French Painting. Chronological arrangement has not been thoroughly observed, though with some pains and the use of our table (see end of "Painting," students may easily find out the connecting links. These rooms are usually classed into *Les Petites Salles Françaises*, four in number, the two *Grandes Salles Françaises*, and the lofty *Salon Denon*.

PETITES SALLES FRANÇAISES.—FIRST ROOM.

Entered from the Rubens' Collection in the Long Gallery.

N.B.—Exclusively assigned to schools of the 15th and 16th centuries. Observe the Clouets.

FRANÇOIS CLOUET (*dit* JEHANNET) 1500—1572.

107. *Charles IX., King of France. ob. 1574.*—A replica in the Imperial Gallery, Vienna. An admirable example of this excellent portrait painter, in conception equal to Holbein, and of marvellous delicacy and minuteness. He is the Janet or Jannette of Hampton Court and other British collections. This and No. 108 (*Salon Carré*), are the only authentic Clouets in the Louvre. The rest of the historical portraits here belong to the

SCHOOL OF CLOUET.

109, 110, and 115, *Francis I.*—111 and 112 *Henri II.*—113 and 114 *Duc de Guise, ob. 1563.*—124, *Catherine of Médicis.*

JEAN COUSIN, 1500—1589.

137. *The Last Judgment.*—From a church in the

Bois de Vincennes. Too grand and too religious a subject for a French painter. "A mass of confusion, which reminds us of Franz Floris; here and there the motives are good, and the details are well drawn, and very carefully executed in a warm tone."—*W.*

AMBROISE DUBOIS, 1543—1614.

190. *Chariclo undergoes the Trial by Fire.*—One of a series of fifteen pictures from the story of Theagenes and Chariclo, painted by him for Mary of Médicis' bedroom.

M. FRÉMINET, 1567—1619.

211. *Mercury commands Æneas to abandon Dido.*—Displays most of the defects, and, naturally few, if any, of the qualities which distinguished M. Angelo, whom he endeavored to imitate. To musculary exhibition, the mania of violent and unnatural foreshortenings and exaggerated drawing are added a dry, hard, heavy colouring.

UNKNOWN.—16th century.

656. *A Ball at the Court of Henry III.*—To the left, standing, the King and his mother Catherine of Médicis.

657. *A Ball at the Court of Henry III.*—On the occasion of the marriage of Anne, Duke de Joyeuse with Margaret de Lorraine, celebrated in the Church of St. Germain-l'Auxerrois.

SECOND AND THIRD ROOMS,

Exclusively filled by Paintings by Lesueur.

EUSTACHE LESUEUR, 1617—1655.

525 to 548. *The Life of St. Bruno.*—A series of pictures, originally commenced in 1645. Mostly designed by the master; many of them painted by him, and the rest by Goussé and other scholars. The most remarkable are :—525 *Raymond Diocrès, a canon of*

Nôtre-Dame, preaches (to the left) before St. Bruno (to the right). "Full of meaning and dignity, quiet in its motives and expression, and with a softness in the keeping and chiaroscuro. The tone, like that of the rest, is yellowish and transparent."—*W.*—527. *The hypocrite Raymond raises himself from his coffin during the mass for his soul, to the terror of Bruno and the other persons present.* "The expression and attitudes are forcible without being exaggerated, and the whole is transparent and sunny, whilst it is effective and in good keeping."—529. *St. Bruno teaches theology in the Schools of Rheims.* "The light in this picture, again, is bright, and the effect striking; the action is true and expressive."—538. *Pope Victor III. confirms the foundation of the Carthusian Order.* "The tone of light and of colour is especially warm and powerful; the story is well told."—539. *St. Bruno receives a number of Novices into the Order.* "This is one of the best of the whole series, with reference to composition, dignity in the heads, depth and clearness of tone and warmth of colour."—542. *St. Bruno refuses the Archiepiscopal Mitre offered him by Pope Urban II.* "This is the best of all the set, in respect of the depth and juiciness of its colour and chiaroscuro, as well as the transparency and softness of its execution. The attitude of the Pope is dignified; that of St. Bruno is rather theatrical."—546. *The Death of St. Bruno, who, having made a confession of his life to the assembled Carthusians, dies in his cell, surrounded by the monks of the order.* "The expression of the heads, which are fine in themselves and have much variety, is full of feeling and pathos; the figures are well arranged, but the candlelight effect is not true to nature, and the shadows and background are too black."—547. *St. Bruno departs to Heaven.* "The lines are not pleasing, but the heads have dignity and expression; the colouring is especially golden in tone, the keeping is good, and the execution careful. One cannot overlook certain recollections of Raphael."—*W.*

FOURTH ROOM.—SALLE JOSEPH VERNET.

Contains the most celebrated seaport views of Joseph Vernet.

JOSEPH VERNET, 1714—1789.

592 to 606.—A series of fifteen views of the principal French ports, painted by order of Louis XV. The most remarkable are Nos. 596-7, *City and Port of Toulon*.—599. *A View of the Port of Cette*.—600. *The Port of Bordeaux in 1758*.—They are good specimens of the master, on account of the feeling for nature, the warmth and harmony of tone, the delicacy of the aerial perspective, the transparency of their colour, and the softness of their execution.

607. *A Marine, with a storm*.—The light and shade, the sky and the sea, are all good.

631. *View of the Bridge and Castle of San Angelo at Rome*.—632. *Ruins of the Ponte Rotto at Rome*.—Equal in merit to those described above. Vernet's composition is always excellent, and no painter ever chose his points of view better, or suited his figures (all his own) to his landscapes more skilfully. His drawing is for the most part good, though his knowledge of shipping was not so accurate as his subjects required. His trees are not perfect, and the colour, though pure and true to nature in the tint, wants often transparency.

A PASSAGE (*couloir*) leads hence to the Grandes Salles françaises. It contains a few unimportant pictures by Joseph Vernet.

603. *View of Bayonne in 1761*.—606. *Cette*.

GRANDES SALLES DES ÉCOLES FRANÇAISES.

Three magnificent "Salles," exclusively devoted to works of the French Schools of the 17th and 18th centuries, with a very few specimens of the 19th. The first Grande Salle is sometimes called *Galerie Mollien*, from the Pavillon Mollien, which it occupies. The most remarkable paintings here collected are the works of Poussin, Claude Lorraine, Jouvenet, and Rigaud. The following room adjoining this is "Le Salon Denon," a splendid and lofty hall, containing four large pictures by Lebrun. It is surmounted by a dome, most gorgeously gilt, and decorated with sculpture and paint-

ings, by Müller; the four principal of which represent Louis IX., Francis I., Louis XIV., and Napoleon I., each surrounded by the most eminent men of his court or of his age, and giving directions for the execution of public works. The initials of these four Princes may be seen on gilt scrolls in the corners. A gallery resting on a rich cornice runs all round this hall, from which two large folding doors give access to the old *Salle des Etats*, which is temporarily closed. The second Grande Salle is also called *Galerie Daru*. It contains works by Greuze, Desportes, Oudry, Boucher, David, &c.

L. L. BOILLY, 1761—1845.

19. *The Arrival of a Diligence in 1803.*

RICHARD P. BONINGTON, 1801—1828.

22. *Francis I. and the Duchess d'Étampes*.—A good specimen of this English painter, a scholar of Gros, but whose taste became personal. He has contributed to create, or at least enlarge, among modern French painters, a genuine feeling for picturesque effect, and a taste for colour and chiaroscuro.

FR. BOUCHER, 1704—1770.

24. *Diana at her bath with one of her Nymphs*.—25. *Venus ordering Vulcan to forge arms for Æneas*.—"He had often grace and beauty and good skill in composition, but I think all under the influence of bad taste."—*Sir J. Reynolds*. "Ce n'est pas un sot — c'est un faux bon peintre, comme on est un faux bel esprit. Il n'a pas la pensée de l'art, il n'en a que les *concetti*."—*Diderot*. "N'est pas Boucher qui veut," said David, and truly so, for laying aside his great defects, his loose morals, affectation, want of naturalness, his negligent *laché* drawing, his spindly, tapering, melting forms, and his peculiar colour, a mixture of rouge, chalk, and faded blue, we should not disregard the inexhaustible riches of his fancy, his marvellous facility, the wonderful "prestesse" of his touch, his frequent grace and irresistible piquancy.

BON BOULOGNE, 1649—1717.

32. *St. Benedict restoring a Child to life*.—Exaggerated and mannered in a high degree.

33. *Hercules vanquishing the Centaurs.*—Painted for his reception at the academy.

SEB. BOURDON, 1616—1671.

34. *The Sacrifice of Noah.*—"Exhibits a manifest imitation of Poussin, and is deficient in keeping, whilst the tone is reddish brown."

40. *The Descent from the Cross.*—Disagreeable, though one of his best.

42. *Crucifixion of St. Peter.*—Once at Nôtre-Dame. "The forms are clumsy and unmeaning, the flesh disagreeable from its redness, and the shadows black."—*W.*

43. *Cæsar at the Tomb of Alexander.*—More successfully conceived and rendered.

44. *Halt of Gipsies.*—"Well drawn and painted."

48 and 49. *His own Portrait.*—The latter is partly by Rigaud, the head only by Bourdon. Both excellent.

CH. LE BRUN, 1619—1690.

58. *Christ in the Wilderness tended by Angels.*

59. *Christ entering the City of Jerusalem.*—Attractive, though scattered in composition and ill-arranged; the children charming.

62. *Christ on the Cross surrounded by Angels.*—Painted after a dream of Anna of Austria. Though full of affectation, is well executed.

65. *The Stoning of St. Stephen.*—Reminds us of Poussin's influence.

66. *Magdalen repentant.*—Said to represent Mlle. de Lavallière.

67. *The fall of the Angels.*

68. *Mutius Scævola in the presence of Porsenna.*—Painted at Rome when he was only 20.

69. *Death of Cato.*

70. *The Passage of the Granicus.*—This and the four following, all relating to Alexander the Great, were painted at the Gobelins, as they were intended to be

reproduced on tapestry.—71. *The Battle of Arbela*.—72. *Darius*, is his most popular work.—73. *Alexander meeting Porus*.—74. *Alexander's entry into Babylon*.—These gigantic pages of periwig epics are not wanting in composition and execution.

78. *His own Portrait*.—Notwithstanding the heaviness of his drawing, the weakness of his red dark colour, and the absence of vigour in the composition, we are obliged to admire the inexhaustible riches of his fancy and the grandeur of his conceptions and nobility of types.

MADAME VIGÉE LE BRUN, 1755—1842.

86. *Portrait of Joseph Vernet, the landscape and marine painter*.

CASANOVA, 1730—1805.

91. *The Battle of Fribourg*.—Fought between the French under the Prince of Condé and the Bavarians under Count de Mercy, 1644.—92. *The Battle of Leus*.—Fought between the Grand Condé and the Spanish army, under Arch. Léopold, 1648. Clever and spirited works of this master, whose brother left some curious memoirs.

J. B. CHARDIN, 1699—1779.

96. *A Kitchen Piece*.—97. *Fruit Piece*. Dated 1728.—98. *The Industrious Mother*.—99. *Saying Grace*.—100, 101, and 102. *Still Nature Pieces*.—103. *An Antiquary*.—Humorous, very clever, with a peculiar style, somewhat between Wilhem Half and M. A. Cerquozzi; truthful, harmonious, with a good chiaroscuro, a mellow and certain touch and solidity of impasto.

JACQUES COURTOIS, 1621—1676.

134. *A Cavalry Encounter*.—136. *Cuirassiers charging Turkish Cavalry*.—Bold and free; the colour is laid on in masses, but is sometimes rather too red; his

drawing is not very correct ; his composition reminiscent of Salvator Rosa, and often masterly.

NOEL COYPEL, 1628—1707.

138. *Solon explaining his laws to the Athenians.*—

139. *Ptolemy Philadelphus releasing the Jews.*—These are his two best pictures in the Louvre. “Reminiscences of Raphael and Poussin, are skilfully applied ; the colouring is delicate, warm, and clear, the execution careful.”—141. *Alexander Severus distributing corn in a famine.* Is more theatrical in its motives.

ANTOINE COYPEL, 1661—1722.

143. *Athaliah driven from the Temple.*

147. *Rebecca and Eliezar.*—Dark and most exaggerated and affected.

J. L. DAVID, 1748—1825.

150. “*Le Serment des Horaces.*”—Horatius, in the presence of his family, delivers to his three sons their swords ; the sons swear to defend their country to the last gasp. Painted at Rome, 1784, on a commission of Louis XVI. It created an enthusiastic admiration at the time of its execution both at Rome and at Paris. Observe “the correct and careful drawing of the figures of the men, the beauty of the female forms, the style of the drapery (which is the result of much study), all joined with a force, transparency, and warmth of colouring unusual in David. At the same time, the repetition of the same theatrical attitude in all the three brothers, marching up, one behind another, and covering one another in the picture, shows great poverty of invention, whilst the uniformity of their position exhibits a want of taste ; the heads too are vague, and either deficient in expression or exaggerated.”—*W. Drouais* drew the draperies and painted the arm of the third Horatius, and the yellow mantle of Sabina. The left foot of the father was painted twenty times over.

151. *Brutus meditates in stern silence on the death of his Sons, whom he has condemned to die, whilst his Wife and Daughters lament at the sight of the bodies carried by the Lictors.*—Signed at Paris and dated 1789. "This picture, which was executed for Louis XVI., has great merits, notwithstanding the scattered composition, the exaggerated motives, the disagreeable lines, and the vagueness and affected expression of the heads. The female figures are more than usually refined in form; the taste of the drapery is good; but, above all, here we find a feeling for harmony of colour, transparency in the shadows, and a clear and juicy tone in the flesh to a higher degree than in any other picture of David's. The picture is carried out in all its parts with the utmost conscientiousness."—*W.*

154. *Paris and Helen after his unsuccessful combat with Menelaus.*—Executed 1788, for the Comte d'Artois. "The subject was less congenial with the spirit of David than that of the Horatii; yet the figure of Helen is refined in expression, and, like that of Paris, elegant in its form. The execution is delicate, and the tone of the whole picture bright and clear, but the cold rosy tint of the flesh, and the choice of the other colours, are such as to produce a tawdry effect."—*W.*

155. *An Academical Figure.*—Painted 1779, at Rome.

156. *His own Portrait.*—A sketch.

160. *A Portrait of Madame Récamier.*—A sketch. Notwithstanding the archaism of dress and accessories, and the colouring, it is refined, elegant and graceful.

FR. DESPORTES, 1661—1743.

164 to 183. *A series of Hunting-scenes.*—The animals are well drawn, the composition is spirited, but the shadows are heavy and the tone of his landscape disagreeable. Observe the breed and names of some of the favourite dogs of Louis XIV.'s pack: Diane, Blonde, Nonne, Mite, Tane, Zette, &c.

FRAGONARD. 1732—1806.

208. *The High-Priest Coreus, forgetting his resentment, stabs himself and saves the Nymph Calirhoe.*—Ordered by Louis XV. to be executed on tapestry.—209. *A Landscape, with Washerwomen.*—210. *The Music Lesson.* A sketch.—All good specimens of that French art of the 18th century: “Coquet, libertin et spirituel, dont l'idéal était le joli, et la fonction, d'orner les petites maisons des grands seigneurs et les boudoirs des marquises.”—*Th. Gautier.*

CLAUDE GELLÉE, dit “Le Lorrain,” 1600—1682.

219. *A Sea-port View, a sunrise effect.*—The figures ascribed to J. Miel.—220. *View of Campo-Vaccino, at Rome.*—Both painted for M. de Béthune, French ambassador at Rome; sold in 1786, at the Duke de Brissac's sale, for 11,000 frs.

221. *Fête Villageoise.*—222. *A Sea-port, with a sunset effect.*—Both these latter were painted for Pope Urban VIII.

223. *The landing of Cleopatra at Tarsus.* Painted for Cardinal Giorio.—224. *David anointed by Samuel.* Painted for the same, at Rome, towards 1647. The figures by F. Lauri.

225. *Ulysses remits Chryseis into her Father's hands.* Painted for the Prince de Liancourt. Figures by Lauri.

226. *A Sea-port View; a foggy sky.*—Signed at Rome, dated 1646.

227. *A Sea-port.*—228. *A Marine-piece.* Doubtful.—229. *A Landscape;* equally doubtful.—230. *A Landscape.*—231. *A Landscape, with a ford.* Has been cruelly injured by restorers.—232. *A Sea-port View.*—233. *Siege of La Rochelle, 1628.* Doubtful.—234. *The Pass of Suze, 1629.* Doubtful.—“Claude had a fine feeling for beauty of form and considerable tenderness of perception. His ærial effects are unequalled. His seas are the most beautiful in old art. No one can model a small wave better than he. He first set the

pictorial sun in the pictorial heaven. He had hardly any knowledge of physical science, and shows a peculiar incapacity of understanding the main point of a matter. Connected with which incapacity is his want of harmony in expression. His landscape is always in the true sense classic, everything being 'elegantly,' selectingly and tastefully, not passionately, treated." — *Ruskin*.

GÉRARD, 1770—1837.

235. *Entry of Henri IV. into Paris*, 1594.—A replica of the one at Versailles.

237. *Daphnis and Chloe*.

GREUZE, 1725—1805.

260. "*L'Accordée de Village*," or the Betrothed Maiden.—One of his most popular works. Waagen observes that there is a certain analogy between the sentiment of Greuze and that of Sterne. Of this picture he adds that the national character of France is in it seized with the same success as that of England has been by Wilkie. "The execution is admirable, but the tone is somewhat cold and pinkish." He was the first to introduce the sentimental and bourgeois element into French painting. His numerous and somewhat mannered and exaggerated domestic little dramas seem to have been previously arranged and represented by some clever actors, rather than directly copied from nature itself. Melodramatic feeling, literary ideas, a theatrical treatment, an unequal colouring—such are his principal characteristics.

261. *A Father's Curse*.

262. *The disobedient Son*.

263. "*La Cruche Cassée*," the Broken Pitcher.—One of those works of this master which may be supposed to imply a double meaning, and his masterpiece in the Louvre.

264. *His own Likeness*.

GROS, 1771—1833.

276. *Francis I. and Charles V. visiting the tombs at St. Denis, in 1540.*—Francis points to the tomb of Louis XII. To the right of Charles V., stands Henri, the Dauphin. His brother, Charles of Orleans, to his father's left. On the steps are seen the Constable de Montmorency bearing the sword, between Henri d'Albret and the Duc de Guise. In the first tribune, Catherine de Medicis, Diane de Poitiers, Amyot, Jean Goujon. In the second tribune, Countess de Larochevoucauld, Mme. d'Elbeuf, and Montaigne. Primaticcio leans against a pillar, whilst Rabelais and Clément Marot converse together. Of scanty merit, but interesting for the subject.

GUÉRIN, 1774—1833.

281. *Æneas relating to Dido the misfortunes of Troy.*—Bought in 1817 for 24,000 frs.

LA HIRE, 1606—1656.

286. *Virgin and Child.*—False and mannered, like all his; somewhat resembles Sassoferrato.

292. *A Landscape, with a river, in which some Women are bathing.*

JOUVENET, 1644—1717.

295. *Christ, with Martha and Mary.*—"The heads are without expression; in other respects it has the same good qualities as the following picture."

296. *Christ heals the Sick on the shore; a boat is seen on the water.*—"This is a rich composition of great effect, less violent, and more harmonious in its keeping than most of the pictures of the master (who was about the most distinguished artist of this latter period). It was executed in 1673, as a votive picture for Nôtre-Dame.

297. *The Miraculous Draught.*—"This work, theatrical in its motives, without meaning in its heads, and syrup-coloured in its flesh, pleased Louis XIV. so much, that he had it executed in tapestry; we must, however,

allow it the merit of keeping, careful rounding of the figures, and cleverness of touch."—*W.*

298. *The Resurrection of Lazarus.*—A companion to the last, and likewise painted for St. Martin des Champs. "It resembles it in everything, except that this is more spotty in colour, and peculiarly disagreeable from a heavy brown tone of the shadows and the drapery."—*W.*

299. *The Expulsion of the Vendors from the Temple.*—"Particularly wanting in expression of the heads, but more pleasing in its forms than most of the artist's works."

300. *The Supper at Simon's, the Pharisee.*—Painted with the former, to be executed in tapestry.

302. *The Ascension of Christ.*—"The story is told in a most theatrical manner, and, moreover, the forms are sharp, the lights of a bright green, and the shadows dirty."

304. *A Priest administers Extreme Unction to an old Man in the presence of the Virgin and Christ.*—"One of the best of the master's works." The motives are full of truth and meaning; the heads are replete with life, and touching in their expression; the tone of the flesh is clear, delicate, and free from exaggeration, whilst the light and shade is brilliant. It must be admitted, however, that the Virgin and Child are insignificant and unconcerned with the action.

305. *The Abbé Delaporte leaving the High Altar of Notre-Dame,* where he has just said mass, on the completion of fifty years as a canon.—"One sees the favourable influence of Lesueur in the feeling as well as in the clear and transparent tone of the picture." The architectural part is by one Feuillet. On the whole, Jouvenet's invention is fertile, his colour warm and powerful, though untrue, especially in his flesh-tones; his handling is broad, his impasto powerful; in form and character of the figures, strong and effective, rather than refined and noble.

306. *Fagon*.—Louis XIV.'s celebrated physician, and the type of Molière's "Monsieur Purgon."

N. LANCRET, 1690—1743.

310, 311, 312, 313. *The Four Seasons*.—314. *Turtle-doves and Shepherds*.—315. *The Bird's nest*.—All good examples of this witty and piquant "peintre des fêtes galantes."

LARGILLIÈRE, 1656—1746.

320. *Portrait of Le Brun*, the painter.

LETHIÈRE, 1760—1832.

321. *The Execution of Brutus' Sons before his own eyes*.—"It is well composed, though the parts are theatrical; the keeping is good, the colour warm, and the whole carefully completed; but we miss the fine feeling for form which characterised David."—*W*.

CARLE VAN LOO, 1705—1765.

326. *Marriage of the Virgin and St. Joseph*.—Is not in his usual style, but is executed in the smooth manner of Van der Werf.

329. *A Hunting Déjeuner in the time of Louis XV*.—The three ladies are said to represent Mesdames de Châteauroux, de Mailly, and Flavacourt, and one of the figures is presumed to be the likeness of Louis XV. It is a pleasant scene of princely life and courtly sports. The female heads are pretty and piquant, their attitudes and mien full of *sveltezza* and elegance, the dresses graceful; and the whole breathes such an air of luxury, power, and enjoyment. The mule, harnessed à l'espagnole, and carrying the basket, is drawn and coloured like a *Karel du Jardin*.

330. *Portrait of Marie Leczinska, Queen of France*, ob. 1768.—Painted after a pastel by Latour.

MLLE. MAYER, 1778—1821.

344. *The Happy Mother*.—349. *The Desolate Mother*.—Painted in the style of Prud'hon, to whom she had

devoted her life, and for whose sake she committed suicide.

PIERRE MIGNARD, 1610—1695.

349. *La Vierge à la Grappe*.—A popular “Mignardise,” reminiscent of Albani’s exaggerated grace.—**353.** *St. Luke painting the Virgin*. Though tainted with his usual affectation, it is very soft, smooth, warm, clear, and glossy.—**354.** *St. Cecilia singing the praises of the Lord*. Painted at the age of 79. Evinces the imitation of Carlo Dolce and Domenichino.—**358.** *Portraits of Louis the Dauphin, of his Wife, and of their Children*. “Badly composed, but carefully executed in a clear and fresh tone, though rather too rosy.”—**359.** *Portrait of Françoise d’Aubigné, Mme. de Maintenon*; dressed as Ste. Françoise, a Roman lady, whose name she bore.—**360.** *Portrait of Pierre Mignard*. All clear, and displaying the art of flattering and embellishing, of cold correctness, of clear and fresh colouring.

J. B. MONNOYER, 1634—1699.

362, 364, 367, 368. *Flower-pieces*.—Good specimens of this French Huysum, and the best flower-painter of the age of Louis XIV. Though inferior to Huysum in finish and softness, he was superior in his colouring and bold composition.

THE BROTHERS LE NAIN, painted middle of 17th century.

374. *The Holy Manger*.—**375.** *The Farrier*.—**376.** *The Horse-pond*.—**377.** *The Rustic Meal*.—“These artists have a purity of feeling for nature such as is rare among the French.” The heads, generally, have a certain charm and delicacy of individual character. The execution is in a warm tone, and solid in the touch. The effect of light is excellent, but the shadows are often too heavy, the colouring somewhat strange, and the tendency very realistic.

378. *A Procession*.—Is ascribed to them, and also

to the younger Porbus. We think it more resembles Matthieu Le Nain, who died in 1677.

J. B. OUDRY, 1686—1755.

384 to 391. *Hunting and Farm-yard pieces.*—He was the pupil of Largillière; was very learned in the technicalities of his art, and his works display feeling for nature, great facility, and zest. He was the historiographer of Louis XV.'s hunting feats.

PATER, 1696—1736.

403. *A Fête-Champêtre.*—Well grouped, spirited, and full of movement.

ROLAND DE LA PORTE, 1724—1793.

413. *A Vase, a Globe, and Musical Instruments.*—Excellent.

NICOLAS POUSSIN, 1594—1665.

415. *Eliezer presents Rebecca, who has given him to drink, with an earring and bracelets. Five of her companions take part in what is passing, whilst seven more are occupied at some distance.*—"This picture will always have great value, on account of the beauty of the composition, the purity of the drawing and the drapery, and the beautiful silvery tone of the morning landscape. However, we may be offended at the want of expression, and at the direct imitation of the antique in the heads, with their peculiar eyes and drooping eyelids. Moreover, the blue and red of the draperies are too strong, and destroy the harmony of the picture, which was painted for Pointel in 1648." Belongs to his later period.

416. *The Finding of Moses.*—A composition containing seven figures. Executed in 1638, and, therefore, an excellent example of his best period.

417. *The Finding of Moses.*—A composition containing ten female figures, and of his middle period. The noble landscape, with the Nile, is the only part that has not become brown; a result the more to be lamented.

ted, because the arrangement, the ideas, even the heads, with the exception of one or two, which betray too clearly the imitation of the antique, are among the best which this master has produced. Dated 1647.

418. *The Infant Moses trampling on the Crown of Pharaoh.*—Painted for Cardinal Massimi. A replica at the Duke of Bedford's.

419. *Moses changing Aaron's Staff into a Snake.*—Painted for the same Cardinal.

420. *The Israelites collect the Manna in the Wilderness.*—"The composition is somewhat scattered, but rich and carefully carried out in detail; the motives are clever, though occasionally overdone, and the heads full of life. The middle ground and foreground have become one mass of reddish brown. Painted 1637, and of his middle period.

421. *The Philistines, having set up the Ark near their own Idols, are smitten with pestilence.*—"The touching incidents in this picture, such, for instance, as that of the father withdrawing his child from the breast of the expiring mother, are occasionally theatrical in effect. The faces have life and variety, the drawing is careful, the flesh tolerably warm in colour, but the keeping has been destroyed by the redness of the ground." Poussin received only 60 scudi for this picture, which was painted in 1630, and is, therefore, of his earlier period. Richelieu afterwards paid 1,000 scudi for it.

422. *The Judgment of Solomon.*—A picture containing eleven figures. "The style of the composition is fine, the execution is careful, and the tone juicy and harmonious, but for the effect of the red and blue drapery; all this, however, cannot make up for the distorted heads and the theatrical character of the attitudes. 1649. Later period.

423. *The Adoration of the Kings.*—Painted 1653.

424. *A Holy Family.*—Executed for the Duke de Créquy in 1651.

425. *A Holy Family.*—"The motives are good, but

they cannot compensate for the want of expression, and for the coldness of the heads, or for the want of harmony in the colour; even the landscape, fine as it is, is, with the exception of the sky, heavy.

426. *Christ, accompanied by Peter, John, and James, heals the two Blind Men of Jericho, who kneel before Him; two other persons stand by.*—"Perhaps of all Poussin's works, of the later time, this one is the most satisfactory. The composition is peculiarly successful, the pathos not exaggerated; the drawing of the figures and the drapery is admirable in taste, the heads have variety and are full of life and dignity; at the same time, the light and shadow is decided in its character, and the golden tone of the colouring is at once powerful and harmonious; the impasto is excellent and the character of the landscape rich and poetical." This picture was painted, in 1650, for the merchant Raynou, at Lyons. It is of his later period.

427. *The Woman taken in Adultery kneeling before Christ, whilst most of her Accusers are shrinking from the reproof of the Saviour.*—"The action is full of life, and the story is told with clearness and variety, though not without exaggeration. The drawing and the drapery show much study; the background has a tender silver tone, and the rest of the colouring is clear, but the keeping is disturbed by the strong red and blue draperies. The faces, however, with their eyes and mouths wide open, are more than usually like masks, and devoid of meaning." Painted, in 1653, for Le Nostre. Of the later period.

428. *Christ, standing in the midst of His Disciples, is distributing the Bread.*—"In spite of the merit of the composition and drawing, the theatrical attitudes, the want of expression in the heads, the blackness of the shadows, and the brick-red tone of the candle-light, make this picture disagreeable." Painted at Paris, 1641, as an altar-piece for the Church of St. Germain, and by command of Louis XIII.

429. *Assumption of the Virgin, who, borne by four Angels, ascends to Heaven.*—"The feeling of the heads is fine, with the exception of that of the principal figure, which wants expression. The action is rather too lively, but the picture is carried out with a colouring of more than ordinary power; and the landscape, lighted up as it is by an evening sun, is excellent and poetical. Painted at Rome, in 1650, for the French ambassador, M. de Mauroy.

430. *The Virgin appearing to St. James the Elder, on a column of jasper, by the banks of the Ebro.*—A legend which accounts for the foundation of the celebrated sanctuary of the "Virgen del Pilar," at Zaragoza. (1) "The composition is somewhat confused, and the motives exaggerated, the heads rather want expression, and the whole has become dark, with the exception of the warmer lights. Dated 1630.

431. *Sapphira punished with Death for having lied unto God.*—Excellent, though wanting in expression, and, besides, the recollection of Raphaël's celebrated cartoon of the "Death of Ananias and Sapphira" is a disadvantage to it.

432. *John baptising the Jews in Jordan.*—A composition of seventeen figures. This picture unites a clear golden light and an admirable landscape of a mellow tone, with noble attitudes and incidents, great variety in the heads, and careful execution.

433. *St. Paul, in ecstasy, is borne aloft by three Angels.*—"A picture of great merit, if it were not for the disagreeable lines of the arms and legs, since the heads are fine and full of life, whilst the execution is carried out with especial clearness and care, in a bright golden tone of colour." Painted for Scarron in 1649, Later period.

435. *The Rape of the Sabines.*—"A picture of many figures, but in which the general composition is con-

(1) See O'Shea's "Guide to Spain," 4th edition.—"Zaragoza."

fused, although there are admirable groups ; some of the motives are rather theatrical, most of the faces are too uniform and are distorted, whilst they want expression."

436. *Camillus sends back the Schoolmaster to Falerii.*—Painted 1637.

437. *Angelus and Androclides, having saved the young Pyrrhus, with his attendants, are keeping off the Molossians, whilst the women and a third man are looking to the aid of the Megarians on the other side of the river.*—"In this picture, again, the dramatic cleverness of the story, the masterly drawing, and the breadth of the execution, make us lament the more the fact that the reddish-brown tint of the ground has worked its way through the colour." A replica at Lord Darnley's, Cobham Hall.

438. *Mars and Venus.*

439. *Mars, accompanied by Love, descends from his car, drawn by lions, to Rhea Sylvia, sleeping with Cupids around her.*—"The forms of the Cupids are not very good ; the landscape is fine, and its colour is warm."—W.

440. *A Bacchanal.*—The infant Bacchus, with Ino and other nymphs and fauns around him, is nourished by a faun with the juice of the grape. "It is a pity that this beautiful composition, full as it is of the happiest ideas, and painted with a masterly breadth of touch, should have become so brown."—W.

441. *A Bacchanal.*—A nymph playing the lute and being listened to by another. Under the shade of trees Bacchus is lying on a bed of vine-branches and grapes, whilst a faun pours wine over his head, and another one brings him a he-goat.

442. *Narcissus dwells on his hopeless Passion.*—In the background is seen Echo, pining for love of him.

443. *Flora, drawn in Triumph on a Car by Cupids, with Mars and others.*—"This picture is almost spoilt by the predominance of the brown ground."—W.

444. *The Concert*.—Three amori sitting on the ground singing, whilst one standing plays the bass, and another comes up holding wreaths of flowers. A landscape with hills in the distance.

445. *The Arcadian Shepherds*.—A shepherd, kneeling before a tomb, reads the inscription engraved upon it—"Et in Arcadiâ ego." "An expression of serious melancholy, caused by the purport of the inscription, is expressed in the faces of two other shepherds, and in that of a young shepherdess. This celebrated picture comes fully up to its reputation. It is a noble pastoral, in which the mutability of all earthly things is suggested in the finest and most touching manner; the present generation, in all the freshness of youth, are warned by the recollection of their fellows, already departed, to think on the future which awaits themselves. The flow of the lines, and the different motives of the group, are excellent; the drapery is very good, and the whole is carried out with the most thorough feeling; the tone of the flesh is warm and clear; the grand and simple landscape is tinged with the golden glow of evening. All this, added to the fact that the solid impasto of the colour has preserved the keeping of the parts, makes the general impression produced by this picture thoroughly harmonious and satisfactory."—*W*. A replica in the possession of the Duke of Devonshire. Of the middle period.

446. *Time (Saturn) bears Truth (a naked female) up to Heaven, in defiance of Envy and Calumny*.—"This picture is too theatrical in the attitudes, and not successful in its lines; but the forms are in other respects more than commonly graceful; whilst the effect of air is unusually fine and harmonious in its silver-like tone."—*W*. It was executed in Paris, in 1641 (middle period), for Cardinal de Richelieu.

448 to 451. *The Seasons*.—Four landscapes, the figures of which represent sacred subjects. They were begun in 1660 and finished in 1664 for Cardinal Richelieu.—448. *Spring*. Adam and Eve in Paradise,

surrounded by beasts of all kinds. "The landscape is well wooded and beautiful; the soft light is that of evening, and the green has an unusual freshness; the grey tone of the figures shows that the artist has got old."—449. *Summer*. In a large cornfield many figures are occupied in cutting, tying up, and treading out the grain; in the foreground, Boaz gives the order to allow Ruth, who is kneeling before him, to go on gleaning. "A delicate, silvery tone is preserved throughout this picture, but the corn-field gives a sameness to it; the beauties and defects of the figures remind us of the "Eliezer."—450. *Autumn*. The two Israelite spies are carrying along on a staff the great bunch of grapes, in a rich and fruitful landscape, finely composed. "The treatment is broad, and the tone silvery, but somewhat uniform and dull."—451. *Winter*. Represented by the Deluge. "The dark and gloomy scene is feebly illumined by a flash of lightning, whilst the few survivors of the human race still make the last ineffectual struggle to escape from the general destruction. On a mountain which yet lifts its head above the flood, is the old serpent, the original cause of sin and death. The Ark, floating in the distance, preserves the only hopes of renewed life. A fine, gloomy feeling pervades the composition, and single figures are full of effect and meaning; the tone, on the other hand, is too heavy and opaque."—*W*.

452. *A Landscape*.—In the foreground of a mountainous landscape, on the banks of the Peneus, some maidens are listening to the song of Orpheus, whilst Eurydice, in search of flowers, is bitten by an adder. "This noble picture is very striking for its excellence and poetry. We see how, in the midst of repose and pleasure a fearful calamity bursts in with the rapidity of lightning. The landscape is finely composed, and the light of the setting sun is broken in a picturesque manner by clouds, whilst a cool and juicy depth of tone produces an impression of melancholy repose of the most sublime kind, such as harmonises incompar-

ably well with the lines and colour of the figures."—*W.* Of the middle period.

P. PRUD'HON, 1758—1823.

457. *Christ on the Cross.*—This master's last work, and painted by command of the Government for the Cathedral of Metz. Not wanting in power of conception and pathos; but the cross is too short, the drawing too angular and square, and the colouring strange and offensive.

HYA. RIGAUD, 1659—1743.

475. *Louis XIV. ob.* 1715. Painted in 1701, by command of the King at the desire of his grandson Philip V. of Spain. This one is the original, whilst a copy was sent to Spain in its place.—**476.** *Philip V. of Spain.* Painted in 1700, a few days before that Prince's departure for Spain.

HUBERT ROBERT, 1733—1808.

485. *Triumphal Arch of the city of Orange.*—**486.** *The Maison Carrée and Tour Magne at Nîmes.*

LEOPOLD ROBERT, 1794—1835.

493. *Italian Harvestmen.* Signed and dated Rome, 1830; and bought for 8000 frs. by Louis-Philippe, who presented it to the Louvre.—**494.** *Pilgrims returning from the Shrine of the Madonna del Arco, near Naples.* Painted at Rome in 1827, and bought for the Luxembourg Gallery for 4000 frs.—Both are good specimens of Leopold Robert's style, based on David's and Gerard's. Tastefully arranged, truthful, local, with fine and well-selected types, possessed of great charm and poetry, all freshness, sunshine, and sparkling joy, but something hard in contour, somewhat raw in tone, and of a bad quality of paint.

SIGALON, 1788—1837.

499. *The Youthful Courtesan.*

PIERRE SUBLEYRAS, 1699—1749.

503. *The Brazen Serpent.* The picture by which he

carried the prize for painting in 1723.—**504.** *The Magdalen washing Christ's feet.* His chef-d'œuvre. "It is composed with much taste; the keeping is admirable; and it is executed with care, in a warm, transparent colouring. Some of the attitudes, it must be admitted, are rather theatrical."—*W.* Painted for the Convent of St. John of Lateran, at Ostia, near Turin.—**505.** *The Magdalen.* A finished sketch of the former.—**507.** *Martyrdom of St. Peter.*—**508.** *The Mass of St. Basil.* A pendant to former. This latter one was reproduced in mosaic for St. Peter's at Rome. It displays all the fire and *maestria* of the great Italian tradition combined with his own personal characteristics.—**511, 512,** and **513.** *Scenes from the Tales of Lafontaine.* Sprightly, and full of finesse and point.

EUSTACHE LESUEUR, 1617—1655.

515. *Christ bearing the Cross.* — **516.** *The Angel's Salutation.*

520. *St. Gervasius and St. Protasius commended to sacrifice to Jupiter.*—Was formerly in the church of those saints. "The story is well composed; the heads and attitudes have more meaning than is usually the case; the decided light and shade, as well as the warmth of colour, produce considerable effect."—*W.*

521. *St. Paul preaching at Ephesus.* (Acts of the Apostles, ch. xix.)—Signed and dated 1649. Painted for Nôtre-Dame. An excellent specimen.

L. TOCQUÉ, 1796—1772.

577. *Marie Leczinska, wife of Louis XV.* ob. 1768. Painted in 1740.—**578.** *Louis de France, son of Louis XV. at the age of 10,* ob. 1765.

VALENTIN, 1600—1634.

586. *A Concert.*

588. *The Fortune-teller.*—**589.** *A Pot-house.*—Both excellent specimens of this original master, displaying all his qualities and defects: his powerful chiaroscuro, *his broad and firm touch,* his remarkable impasto, his

Caravaggiesque realism and vigour, his black and spotty shadows, and contempt of the tender, the beautiful, and the refined.

JOSEPH VERNET, 1714—1789.

609. *A Marine piece : morning effect.*—Signed and dated 1762.—621. *A Sea-port : a moonlight effect.*

CARLE VERNET, 1758—1835.

633. *A Royal Deer-hunt in the Woods of Meudon, in 1818.*—To the right, near the water, rides the Comte d'Artois, who is speaking to his Grand Veneur, Count de Girardin. In the background, the hamlet of Ville-d'Avray.

J. M. VIEN, 1716—1809.

634. *St. Vincent and St. Germain crowned by an Angel.*—Formerly a banner of the Church of St. Germain-l'Auxerrois.

636. *A sleeping Hermit.*—The subject is Vien's story of a hermit whose type he was reproducing in the Campagna, near Rome, when, worn out by fatigue, the good man fell asleep holding a violin with which he had endeavoured to while away the tedious hours of "sitting for his portrait." The attitudes, expression, and drapery are truthful and simple ; the colour warm and transparent, and the execution careful. He was the master of David.

ANTOINE WATTEAU, 1684—1721.

649. *Embarkation for the Isle of Cythera.*—Though, as Wilkie observes, "too light and feeble in quality," it is, as most Watteaus, "elegant and gay in the extreme. If it be objected that his style is affected, *that* the subjects themselves require. His style stands alone in the art as the essence of fashion, frivolity and elegance, the converse of boorishness, rendered in an artist-like and picturesque manner." "Quels mots," says Théophile Gautier, "pourraient exprimer ce *coloris tendre, vapoureux, idéal, si bien choisi pour un rêve*"

de jeunesse et de bonheur, noyé de frais azur et de brume lumineuse dans les lointains, réchauffé de blondes transparences sur les premiers plans, vrai comme la nature et brillant comme une apothéose d'opéra. Avec quelle élégance la femme, qui va entrer dans l'esquif relève par derrière, d'un petit tour de main, la traîne de sa robe ! Watteau est assurément le peintre de l'école française le plus coloriste." "Watteau," says M. Villot, "est à la fois fin, spirituel, poétique. Son dessin, vif et savant, conserve toujours un sentiment naïf de la nature. Aucun Flamand, aucun Hollandais n'a su mieux que lui faire étinceler une prunelle, chatoyer le satin. Ses paysages sont pleins de profondeur et de mystère ; en un mot, ses person-nages vivent, et sous son pinceau magique la toile disparaît."

CHRONOLOGICAL TABLES OF THE SCHOOLS OF PAINTING

OF WHICH THERE ARE SPECIMENS IN THE LOUVRE.

SCHOOLS OF ITALY.

Florentine School.—13th century : Cimabué—Giotto. 14th century : Taddeo Taddi—Taddeo di Bartolo—Frá Angelico—Paolo Uccello—Turino di Vanni. 15th century : Frá Filippo Lippi—Benozzo Gozzoli—Pesello Peselli—Cosimo Rosselli—Luca da Cortona—Sandro Botticelli—Dom. Ghirlandajo—Ben. Ghirlandajo—Rid. Ghirlandajo—Leonardo da Vinci—Lorenzo di Credi—Raff. del Garbo—Mar. Albertinelli—Bart. del Fattorino—Andrea del Sarto—Il Pontormo—Rosso. 16th century : Bronzino—Dan. da Volterra—Salviati—G. Vasari—Cigoli—Gentibachi—F. Vanni—M. Rosselli. 17th century : F. Boschi—A. Dolci.

Umbrian School.—14th century : Gentile da Fabriano. 15th century : Pietro Perugino—Pinturicchio—Ingegno—N. Al. di Foligno—Bern. Perugino—Lo Spagna.

Venetian School.—15th century : Gentile Bellini—Giov. Bellini—And. Mantegna—Vittore Carpaccio—Cima da Conegliano—Giorgione—Titian—Palma Vecchio—Lorenzo Lotto—Seb. del Piombo—Calcar. 16th century : Bonvicino—Bonifazio—Paris Bordone—Jac. Bassano—*Frco. Bassano*—Tintoretto—G. P. Salviati—And. Schiavone—

Paolo Veronese—Aless. Veronese. 17th century : P. della Vecchia—Ricci—Canaletti—F. Guardi.

Lombard School.—15th century : Bianchi, il Frari—Palmezzani—A. di Solario—Ber. da Luini—Beltraffio—Mco. Uggione—Gand. Ferrari—M. A. Anselmi—Correggio—Amb. Borgognone. 16th century : Parmigianino—Caravaggio—Schidone—Lanfranchi.

Bolonese School.—15th century : Fr. Francia. 16th century : Primaticcio—Lod. Ann, and A. M. Carracci—Guido Reni—Spada—Fr. Albani—Domenichino—Guercino. 17th century : Pesarese—Lo Spagnuolo—C. Donato.

Ferrarese School.—15th century : Lorenzo Costa—Dosso Dossi—Lod. Mazzolini—Garofalo.

Roman School.—15th century : Raphael—Bagnacavallo—Pol. di Caravaggio—Giulio Romano. 16th century : Dom. Feti—Cav. d'Arpino—Pietro da Cortona. 17th century : Cerquozzi—Sassoferrato—Romanelli—Carlo Maratta—Panini. 18th century : Battoni.

Neapolitan School.—17th century : Falcone—Calabrese—Salvator Rosa—Luca Giordano.

Genoese School.—16th century : Strozzi—Lor. di Pavia.

SPANISH SCHOOLS.

Spanish Schools.—16th century : Morales—Ribera—Collantes—Velazquez. 17th century : Murillo. 19th century : Goya.

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

Flemish School.—14th century : Jan Van Eyck. 15th century : Quentin Massys—Mabuse—Hans Memling. 16th century : P. Porbus—M. de Vos—P. Breughel—F. Franck—M. and P. Brill—Veen—Velvet Breughel—F. Porbus—Pet. Neefs—P. P. Rubens—F. Snyders—F. Hals—J. Jordaens—A. Van Dyck—J. Massys. 17th century : J. de Heem—Ph. de Champaigne—D. Teniers, the younger—Fyt—Van der Meulen. 18th century : Beschey—Van Daël.

Dutch Schools.—16th century : A. de Mor—Mireveld—Poelenburg—Steenwyck—Gerard Dow—Zustris. 17th century : De Heem—Wynants—V. der Helst—A. Cuyp—Brauwer—Rembrandt—G. Terburg—Heemskerk—F. Bol—A. Van Ostade—J. Van Ostade—A. V. der Neer—G. Metsu—Wouvermans—Weenix—N. Berghem—P. Potter—V. der Meer—Ruysdaël—Kalf—L. Backhuysen—The Van den Welde—Karel du Jardin—Fr. Mieris—J. Van Steen—Honde—Koeter—Le Ducq—V. der Heyden—Netscher—Slingelandt—Huysmans—Van der Werf—Van Huysum—P. de Hoogh. 18th century : J. Van Os—Spaendonck.

German Schools.—15th century : M. Wohlgemuth—Lucas Cranach—Hans Holbein. 16th century : Beham—Rottenhammer. 17th century : Rosa di Tivoli—Denner—Ruthart. 18th century : Mengs—Heinsius.

FRENCH SCHOOLS.

French Schools.—16th century: Clouet—J. Cousin—Fréminet—Vouet—The Le Nain—Nic. Poussin. 17th century: Valentin—Claude le Lorrain—La Hire—P. Mignard—S. Bourdon—E. Lesueur—Ch. Le Brun—Patel—Courtois—N. Coypel—J. Jouvenet—Bon Boulogne—Santerre—N. Largillière—H. Rigaud—A. Coypel—F. Desportes—A. Watteau—J. B. Van Loo—Oudry—Lancret—Pater—Toqué—Subleyras—Chardin. 18th century: Boucher—Carle Van Loo—Jos. Vernet—Vlen—Greuze—Drouais—Fragonard—David—Mme. Le Brun—Prud'hon—C. Vernet—Fabre—Girodet Trioson—Gérard—Gros—Guérin—Granet—Géricault—Leopold Robert. 19th century: (Bonington—Constable, English)—De la Berge.

As for the characteristics of each of these Schools, it is not within the scope of our work to point them fully out. It will more than amply suffice to suggest that *Italian Painting* is the earliest and highest plastic expression of Renaissance art, and that it is chiefly based on the ideal conception of Bodily Form; on the poetical interpretation and refined voluptuousness of mythological dreams; relying for its effects on grand and simple symmetrical arrangement, broad masses, neglect of accessories, predominance of leading points and the magic of chiaroscuro; that *Spanish Painting* is a strictly religious—nay, catholic and local art, grave, draped, dark, natural, and decent, and its works the offsprings of a heated rather than of a rich and poetic imagination; we shall add that the distinctive features of the *Dutch*, *Flemish*, and *German Schools* are Truth and Picturesqueness, whilst with respect to the *French masters*, we may observe that their productions bear, as they naturally should, the impress of the three leading traits of the national character, whether kept within bounds or displayed to excess—viz., love of pleasure, love of action, and both the reign and tyranny of Taste, Fashion, and Method, to express which they have resort to prose rather than to poetry,

PART II

GALLERIES OF DRAWINGS, CARTOONS

PASTELS, MINIATURES AND ENAMELS.

(MUSÉE DES DESSINS, ETC.)

This Collection, one of the most valuable and extensive of the kind in existence, consists of a series of sixteen rooms, of which fourteen are situated on the first-floor and two on the second story. They comprise 35,544 specimens of the great masters of all Schools; viz.: 18,203 belong to the Italian Schools, 87 to the Spanish, 11 to the English, 802 to the German, 3,152 to the Flemish, 1,071 to the Dutch, 11,738 to the French. There are, besides the Drawings, 191 Enamels and Paintings on porcelain. Two excellent catalogues have recently been published by Mr. Reiset, and are sold in the Galleries at 6 frs. These Galleries may be visited daily, except Nos. 15 and 16, on the second floor, which are visible only on Tuesdays from two to four p.m. Entering by the landing-place near Escalier Sully:

FIRST ROOM.—PAVILLON DE L'HORLOGE.

EARLY ITALIAN MASTERS.

The *Ceiling* represents the Battle of Bouvines, by *Blondel*.

100. *G. Bellini*. A Portrait.—206. *Lor. di Credi*. St. Bartholomew; a study for his picture at Orsanmichele. Observe the drapery.—210. *Frá Angelico*. A Saint and a deer, from Lord Somer's collection.—216. *Taddeo Gaddi*. The Virgin ascending the steps of the Temple; the *first-thought* of his fresco at St. Croce, Florence.—218. *L. Ghiberti*. St. Stephen in a niche, coloured in tempera. A study for a niche in Orsanmichele. Very

fine.—230. *Frá Filippo Lippi*. A draped figure and an Angel.—242. *A. Mantegna* ; Judith ; a pen drawing, lightly embrowned.—255. *Pinturicchio*. A group of seven warriors standing.—263. *G. Romano*. A Triumph, a large cartoon painted in tempera, finely composed ; washed in and relieved with white and touches of gouache and water-colours on yellow-tinted paper.—364. *P. Perugino*. Head of a Virgin, a study for his "Marriage of the Virgin," painted in 1495 for St. Lorenzo of Perugia, now in the Musée de Caen. A black-lead pencil drawing.—392. Ascribed to *L. de Vinci*. An old man's head. Firm, broad, and mellow.

SECOND ROOM.—GRANDE SALLE.

MIDDLE PERIOD OF ITALIAN ART.

Ceiling.—Subject : France receiving the Charter from Louis XVIII., by *Blondel*.

32. *A. del Sarto*. St. John, a draped figure ; a study for his fine picture of the Virgin on a pedestal, at the Uffizi, Florence.—33. *Idem*. Study for the St. Francis in same picture.—36 and 39. *Idem*. Studies of feet and hands.—45. *Idem*. An Academy, a red-chalk drawing.—46. *Idem*. Study for his St. Zacharias at Florence.—49. *Idem*. Studies of different parts of the body. They were collected by Vasari, and have belonged to Sir Thomas Lawrence.—50. *Idem*. A dead Christ ; a fine study for his Burial of Christ in the Pitti Gallery.—51. *Idem*. Studies for the same picture. The St. Catherine is the likeness of Lucrezia Fede.—52. *Idem*. Head of a laughing child ; a red-chalk study for his picture of "Charity" at the Louvre.—53 (No. 4). *Frá Bartholommeo*. Study of a dead Christ for his fine "Descent from the Cross," in the Pitti collection.—56, 57, 58, 59. *Baccio Bandinelli*. Donkeys and cattle ; studies from nature. Black lead and red chalk drawings.—60. *Idem*. A female head. A most carefully-executed portrait of Jacopa Doni, wife of the sculptor.—62. *Idem*. An academy.—79. *Frá Bart. della Porta*.

Virgin and Child. Black and white pencil drawing.—
112. Michael Angelo. Two sketches, lightly drawn with red chalk. No. 2 is the *first-thought* of Venusti's "Christ."—**111. Idem.** Studies, for one of the tombs in the Medici Chapel, Florence.—**113. Idem.** Virgin and Child.—**115. Idem.** A female figure sitting. Fine, but touched and spoilt.—**116. Idem.** A naked figure.—**117. Idem.** A Faun and Satyr. Spoilt and defaced.—**118. Idem.** St. John. A study for his "Crucifixion."—**120. Idem.** Christ crucified. Injured.—**121. Idem.** Virgin sitting and Child asleep. Red-chalk study.—**122. Idem.** Three men carrying a corpse on their backs.—**125. Idem.** A study from nature for a "Dead Christ."—**235. Seb. del Piombo.** The Visitation, a sketch for his picture in the Louvre.—**258. G. Romano.** Virgin, Child, and St. Stephen, St. Jerome, St. Anthony, and St. George.—**259. Idem.** Venus and Vulcan. Pricked to serve for the execution of a painting, of which there is a small replica in the Louvre. Charming.—**262. Idem.** Taking and burning of a city. A large cartoon, coloured in tempera, and forming part of a huge hanging, "The Fruits of War," which he painted at Brussels.—**264. Idem.** Fragment of "A Triumph," formed part of the series called Scipio's Triumphs. Coloured in tempera.—**290. Bagnacavallo.** The Infant Jesus taking fruit from St. Joseph, the Virgin, and a holy Abbot. The *first-thought* of his picture at Bologna (Pinac).—**300. D. da Volterra.** Academical study.—**312. Raphael.** A youth's head. A study for one of the Avenging Angels who expel Heliodorus from the Temple in the Vatican fresco. Much injured by restoration.—**313. Idem.** Study for the second Angel in the same composition.—**314. Idem.** A nude figure, the *first-thought* of the Christ in one of the Hampton Court cartoons, "Christ giving the keys to St. Peter."—**316. Idem.** A study for a Holy Family, and the sketch of his "Virgin with the Palm-tree," now in the possession of Lord Ellesmere.—**317. Idem.** A study from nature for the figure of the Virgin in his "Holy

Family," of Francis I., in the Louvre. — 318. *Idem.* Two nude men standing. A study for the two Apostles at the foot of the hill in the picture of the "Transfiguration." — 321. *Idem.* Bust of the Father; a fragment of the cartoon of the "Dispute of the Holy Sacrament." Pricked. — 322. Studies for the figure of Bramante, placed to the left in the same picture. — 323. *Idem.* St. Catherine of Alexandria. A cartoon of the picture in the National Gallery, London. — 327. *Idem.* Psyche presents to Venus the vase containing water from the Styx. A study from nature for his fresco at the Farnesina. — 328. Allegorical figure of Commerce, for one of the caryatides decorating the lower part of the Heliodorus, Vatican. Red chalk. — 376. *Titian.* A man standing and holding a halberd. Red chalk; on the verso, St. Sebastian. — 377. *Idem.* An aged man's head. Sketched with charcoal and black and white lead pencils. — 383. *Leonardo da Vinci.* Child's head. A silver pencil drawing; a study for the Child in the picture, "La Vierge aux Rochers," in the Louvre. — 387. *Idem.* A female head. — 389. *Idem.* A very careful and excellent study of drapery. — 390. *Idem.* A life-size portrait of a female figure, carefully pricked, and excuted on black stone with red chalk, and touched up with pastel. — 391. *Idem.* A very careful study of the drapery of the Virgin in the picture of "The Child on his Mother's knees," in the Louvre. Though retouched, it is a very fine example, and belonged to Sir Thomas Lawrence.

In the centre of the Room is a *Moveable Screen*, filled with fine, uncatalogued sketches of ceilings and architectural details by *Raphael*, *Primaticcio*, *A. Cano*, etc.

THIRD ROOM.—SALLE DU COMITÉ.

MIDDLE AND LATER PERIOD OF ITALIAN ART.

Ceiling.—Law descending upon Earth, by *Drolling*.

3. *Nicc. dell'Abate.* Marriage of St. Catherine.—7. *Correggio.* Martyrdom of St. Placida and St. Flavia. A

sketch, of 1524, for the picture now in Parma.—9. *Idem.* Study of a man, nude, and borne on the clouds by an Angel, for one of the Apostles in the cupola of St. John, Parma.—10. *Idem.* A Virgin borne on the clouds by three Angels. A *first-thought* for his Virgin in the cupola of the Cathedral of Parma.—11. *Idem.* St. John the Baptist, for a pendant in the same Cathedral.—12. *Idem.* A Venus borne by three Amori. Red chalk drawing.—13. *Idem.* A nude female asleep. Red chalk; from the Cholmondeley Collection.—14. *Idem.* A nude man sitting and playing the flute. A study for the figure of Marsyas in his picture of "Apollo and Marsyas," at Milan (P. Litta).—16. *Idem.* Charity, an allegory.—17. *Idem.* Virtue, an allegory.—18. *Idem.* Vice.—20 to 23. *Idem.* Studies of female nude figures.—69. *Barocci.* Christ's burial.—71. *Idem.* A female head, a study for his "Virgin au Chat," in the National Gallery, London.—73. *Idem.* A bearded head.—106. *Bronzino.* A youth's head.—140. *Veronese.* A Holy Family. A most charming composition, and one which Veronese endeavoured to render as original as possible.—141. *Idem.* A negro's head. A study for his "Supper," at Venice.—144. *B. Campi.* The Demon tempting the Lord.—190. *A. Bronzino*, after *Pontormo.* Corpses in various positions for his pictures at St. Lorenzo, Florence.—245. *Parmigianino.* Virgin, Child, and St. John. Fine.—246. *Idem.* Two studies of female busts.—261. *G. Romano.* The Prisoners. A large tempera coloured cartoon, part of his "Fruits of War."—267. *Primaticcio.* A composition for a ceiling. The Father Eternal orders the Genii to raise the veils of darkness which covers the universe.—268. *Idem.* Rebecca and Eliezer. Red chalk.—270. *Idem.* A ceiling, subject: Phœbus and Diana.—271. *Idem.* A ceiling, subject: The Hours accompanying the Sun.—272. *Idem.* A nude female and children carrying fruit.—273. *Idem.* Nymphs. A study for a fresco at Fontainebleau.—274. *Idem.* A ceiling, subject: Genii and Goddesses. A *first-thought* for a fresco at Fontainebleau, now

destroyed.—306. *Tintoretto*. Descent from the Cross.—307. *Rosso*. Mars and Venus. Very careful drawing made by the master for Aretino.—386. *L. da Vinci*. A youth. Red chalk.—786. *Guillemot*. A fine copy of M. Angelo's "Last Judgment."—Cartoons by *Lebrun* and *Mignard*.

FOURTH ROOM.—SALLE DES CONFÉRENCES.

LATER PERIOD OF ITALIAN ART.

Ceiling.—Subject: Divine Wisdom giving laws to kings and legislators, by *Mauzaisse*. The richly-decorated clock, barometer, table, etc., proceed from the ex-Empress's private apartments in the Tuileries.

29. *Zuccherò*, after *Correggio*. Antiope slumbering. A study after the picture in the Louvre.—68. *Guercino*. A youth's head. Red chalk.—97. *Della Bella*. A young prince on horseback.—101. *Bernini*. A portrait.—150 to 167, and 172. *A. Carracci*. Sketches, studies, etc., of mythological subjects for his pictures and frescoes in the Farnese Gallery.—243. *C. Maratta*. His own likeness.—291. *G. Reni*. A Christ's head.—292. A Saint's figure kneeling and draped.—349. *Tempesti*. A battle under the walls of a city on fire.—397. *Domenichino*. Pope Urban blessing the dying St. Ursula. Fragment of a cartoon for one of his pictures in St. Louis des Français, Rome.—398. *Idem*. Study for the same composition.—402 and 403. *Zuccherò*. Interior of chapel of San Lorenzo, Florence.—404. *Idem*. His portrait.—405 to 410. *Idem*. Excellent studies, worthy of notice.—457. *Murillo*. St. Joseph and the Child — vigorously "gouached." — 458. Ascribed to *Ribera*. A nude man tied to a tree, a study for a St. Sebastian.—459. *Velazquez*. A study of a horse; a sketch for his celebrated picture of "Las Lanzas," at Madrid.—Cartoons by *Mignard*, *Lebrun*.

FIFTH ROOM.—GRANDE SALLE.

GERMAN, FLEMISH, AND DUTCH ART.

Some fine Sèvres vases and bronzes from St. Cloud

460. *Backhuysen*. A marine piece.—471 to 474. *Berchem*. Studies of sheep.—483. *Ph. de Champaigne*. The Supper. *First-thought* of the picture now in the Louvre; excellently drawn.—484. *Idem*. A youth's portrait, black lead and pastel. Admirable.—485. *Idem*. A man's portrait.—486. *Idem*. A head, red chalk and Indian ink.—488. *A. Cuyp*. Excellent studies of cows.—489. *Idem*. Three cows lying down.—495. *G. Dow*. Portrait of his mother; excellent.—496. *A. Dürer*. Virgin giving the breast to the Child; her mother, angels, and St. John. Fine and most authentic. "Quant il se contente d'un simple croquis à la plume avec quelques hachures, sa composition jaillit du premier coup sur le papier, vivante et complète, et sa plume est maniée comme son burin, avec une adresse et une perfection désespérantes pour ses imitateurs."—*Reiset*. — 497. *Idem*. Study of a drapery for a figure of Christ sitting. Signed and dated 1508. Most careful.—498. *Idem*. A bust portrait, life-size, of a young girl. Signed and dated 1521.—499. *Idem*. A boy's head with a long beard. Signed and dated 1527. Pencil and water-colours on very thin canvas. Remarkably drawn.—500. *Idem*. A monk's portrait.—501. *Idem*. An old woman's head.—502. *Idem*. A child's bust. Signed and dated 1520.—505. *A. van Dyck*. A very fine portrait of Professor D. van Thulden. Vigorously imbrowned over pencil.—506. *Idem*. A man's portrait.—507. *Idem*. A head.—508 and 509. *Idem*. Heads.—515. *Hans Holbein*. A head.—516. *Idem*. A youth's bust. 1520.—517. *Idem*. Study of a hand, probably for his Erasmus in the Louvre. Excellent.—518. *Idem*. Another study; to left, sketch of an aged man, probably Erasmus.—520 and 521. *Van Huysum*. Interesting.—522 to 525. *Jordaëns*. The "Family Meal," and studies.—528. *Hans Memling*. An old man's head—a magnificent study from the life, for the head of St. Benedict, in his picture of St. Christopher at Bruges.—529. *V. der Meulen*. A lady

and a cavalier with other figures. Dates of his youth, and belongs to his Flemish period.—530 and 531. *Mieris*. Ceres and Andromeda.—538 and 539. *P. Potter*. Studies of pigs.—541 and 542. *Rembrandt*. Two figure studies; both excellent.—543 to 546. Fine studies of lions, imbrowned.—548. *Rubens*. Baptism of Christ. Executed in Italy, and evincing imitation of M. Angelo.—549. *Idem*. The Crucifixion. The *first-thought* of his large picture with three compartments, painted 1610, for St. Walburge, at Antwerp. Very fine indeed.—550. *Idem*. A dead Christ. A magnificent drawing. A study for the picture painted 1616, for the Capucins of Brussels, now in the Musée at Brussels.—554. *Idem*. Portrait of Marie of Médicis. Red, black, and white pencils. A study from the life for the series of the Luxembourg.—555. *Idem*. His likeness. Fine.—556. *Idem*. Study of a young woman standing, for his picture at Madrid, "The Garden of Love."—565. *Idem*, after *L. da Vinci*. The Battle of Anghiari. Most carefully finished.—567 to 574. *Idem*, after *M. Angelo*. Figures in the Sixtine chapel.—576 to 587. Excellent copies of some of Rubens' pictures, by his pupils, and several touched up by him.—592. *Snyders*. A boar hunt.—595 to 601. *Teniers*.—602 to 606. *A. van de Velde*. Sheep, goats, and a peasant girl. Excellent.—607 to 614. *W. van de Velde*. Marine pieces.—625. *R. van der Weyden*. A good Virgin's head.—630. Ascribed to *V. van Eyck*. Very fine.

SIXTH ROOM.—PETITE SALLE.

COLLECTION OF DRAWINGS AND PASTELS OF THE FRENCH SCHOOL.

782. *Mme. Guiard* (1749—1803). Portrait of *Mme. Victoire*, daughter of Louis XV.—782 bis. *Idem*. *Mme. Adelaide*, daughter of Louis XV.—785 bis. *Idem*. *Pajou*, the sculptor; her best specimen.—1235. *Percier* (1764—1838). Very careful drawing of the eight *bronze bassi-relievi* by *A. Riccio*, which now adorn the

doors of the "Salle des Caryatides" in the Louvre.—1236. *Idem*. Interior view of a monument raised to the Arts, in the style of the 16th century in Italy.—1298. *Mme. Roslin* (1734—1772). A pastel portrait of Dumont.—1298 *bis*. *John Russell* (English, 1774—1806). A pretty pastel portrait of a girl.—On the left, and not catalogued, a good pastel portrait of a lady, by *Sir Thos. Lawrence*.—1321 *bis*. *Vivien* (1657 1734).—A pastel portrait of the Duc d'Anjou.—Some other drawings by *Lebrun*, *Gros*, and *Masquelier*.

SEVENTH ROOM.

FRENCH SCHOOLS, MOSTLY BY *POUSSIN* AND *LESUEUR*.

714. *Dubreuil* (1561—1602). The Crucifixion, with numerous figures.—736. *Claude Lorrain*. An ink, Indian ink, and imbrowned landscape. Injured.—737. *Idem*. A landscape and sea-side view.—738 and 739. Two good landscapes. The last, an evening effect.—1006. *Lesueur*. Study of the nude figure. Black and white pencil drawing.—1017. *Idem*. Darius opening the tomb of Nitocris. Study for his picture at the Ermitage, Petersburg.—1020. *Idem*. Parnassus. Study for his ceiling picture in the bath-room of Anne of Austria, in the Louvre.—1201. *Nanteuil*. A man's portrait.—1252. *Poussin*. Moses striking the rock. *First-thought* of his picture (1636) in the Ellesmere Coll.—1253. *Idem*. Judgment of Solomon.—1255. Holy Family. *First-thought* of his picture (1648) now in England (?).—1257. *Idem*. The Virgin's Assumption; study for his picture (1650) in the Louvre.—1270. *Idem*. Apollo and Daphnis. A fine drawing, and the *first-thought* of his picture now in the Louvre. Of his later period.—1271. *Idem*. Mercury and Venus. Of his early period.—Cartoons by *Lebrun*.

EIGHTH ROOM.

Exclusively composed of drawings and studies by

Lesueur for his "Life of St. Bruno," in the Louvre. Several large cartoons by *Lebrun*, of which 930, Moses and Aaron, after Poussin's picture in the Louvre, is the finest. In the centre, two moveable screens, with uncatalogued specimens, all interesting, of *Raphael*, *Frá Bartolommeo*, *Dürer*, *Titian*, etc.; and French designs of ceilings, fountains, etc.

NINTH ROOM.

MOSTLY BY *LEBRUN*, *COYPEL*, *V. DER MEULEN*, ETC.

689. *M. Corneille*. A Virgin's head,—697 and 698. *A. Coypel*. Studies of heads.—754. *Girardon*. A laughing Satyr's head.—791. *Jouvenet*. Study of a man, draped and standing, for a Christ, in his picture "The Centurion," at Versailles.—792. *Idem*. Martyrdom of St. Peter.—825. *Lebrun*. Study for an "Adoration of the Shepherds."—829. *Idem*. Two studies of children's heads for his "Entry into Jerusalem."—844. *Idem*. Study of "Alexander" for his large picture of "Darius."—847. *Idem*. A most truthful portrait of Louis XIV.—848. *Idem*. The same, more aged.—849. *Idem*. The same, with a wig.—852. *Idem*. Louis XIV. on horseback.—853. *Idem*. Portrait from life of the celebrated Marquise de Brinvilliers at the moment of her execution (1676).—856. *Lebrun* and *V. der Meulen*. Louis XIV.'s departure for war. The figures on the foreground are by Le Brun; the others by V. D. Meulen.—859 to 864. *V. der Meulen*. Studies for his campaigns of Louis XIV.—1232. *Patel*. A landscape.—Cartoons by *Lebrun*.

TENTH ROOM.

SPECIMENS OF THE FRENCH SCHOOLS OF THE
XVIII. CENTURY.

In the centre a bust of Watteau.

660. *Bouchardon*. The vintage. Very careful drawing.—661. *Boucher*. Jesus in the Temple, executed the year of his death,—662. *Idem*. Study of a youth.—

686, 687, 688. *Cochin* (1715—1790). Scenes at the Court ball, given at Versailles in 1745, on the marriage of the Dauphin with Maria-Theresa of Spain.—727. *Fragonard*. A lecture.—732. *Idem*. A landscape, with figures.—733. *Idem*. A landscape.—753. *Cl. Gillot* (1673—1722). A scene of Italian comedy.—768. *Greuze*. An aged man's head.—769. *Idem*. A portrait, supposed to be that of the Duke of Orleans, father of Philippe-Egalité.—771. *Idem*. A female standing, a study for his "Drunken Cobbler."—775. *Idem*. A counter-proof of the son's head in his picture, "The Disobedient Son."—776. *Idem*. An aged woman, a study for his picture of "The Father's Curse."—776bis. *Gros*. Timoleon, a Corinthian general, condemns his brother Timophanes to death, to prevent his usurpation of power.—812. *Lancret*. A study of a nun.—986. *Le Prince* (1733—1781). A Russian lady; a portrait.—1196. *Moreau le Jeune* (1741—1814). A "Fête" at Louveciennes in 1771. To the left, Louis XV., sitting by Mme. Dubarry, by whose command it took place.—1212. *Oudry*. A landscape, with figures and a dog.—1234. *Pater*. A young woman going to bathe.—1311. *C. Van Loo*. His Wife's likeness.—1324 to 1342. *Watteau*. Studies and sketches.

ELEVENTH ROOM.

MOSTLY EXAMPLES OF THE DAVIDIAN SCHOOL.

658. *Bonington*. Odalisk and palm trees. In water-colours.—659. *Idem*. B. Colleoni's monument at Venice; in water-colours.—704. *David*. Leonidas at the Thermopylæ. *First-thought* of his celebrated picture.—705. *Idem*. Rape of the Sabines. *First-thought* of his picture in the Louvre.—706. *Idem*. Serment du Jeu de Paume. A pencil and oil sketch on canvas. Some heads, those of Mirabeau and Barnave especially, are painted with great truth and vigour.—742. *Gerard*. A study for his picture of the *Battle of Austerlitz* (Figure of Fame).—745. *Idem*.

Very careful bust portrait of a young woman.—747. *Géricault*. Two horses.—748. *Idem*. A lion attacking a horse. Very spirited.—749. *Idem*. A Centaur carrying off a woman.—750. *Idem*. A pendant.—751. *Idem*. A very carefully-finished drawing of the Barberi Race at Rome.—752. *Idem*. A man holding a horse; in water-colours. — 756. *Girodet-Trioson*. A wounded Turk; a study for his picture of "A Revolt at Cairo." —757. *Idem*. Studies of nude figures for the "Death of Phædra."—760. *Granel*. Refectory of the Convent of San Subiaco.—764. *Idem*. Interior of the Church of Saint Louis des Français, Rome.—777. *Gros*. Francis I. and Charles V. visiting the tombs of Saint Denis. *First-thought* of his picture in the Louvre.—780. *Guérin*. Daphnis and Chloe.—790. *Isabey*. The Grand Staircase (now destroyed) of the Louvre, built by Percier and Fontaine. Painted in 1817. A highly-finished drawing in water-colours.—1283. *Prud'hon*. Virgin borne to Heaven by two Angels. *First-thought* of his picture in the Louvre.—1284. *Idem*. Careful black and white pencil drawing, "The Triumph of Venus."—1285. *Idem*. The Angel of Divine vengeance drags before the throne of Justice two criminals who endeavour to escape. *First-thought* of his picture of Abel and Cain in the Louvre.—1287. *Idem*. Portrait of Mlle. Mayer.—1315. *C. Vernet* and *Isabey*. Bonaparte reviewing troops in the court of the Tuileries.

TWELFTH ROOM.

MINIATURES, PETITOTS ENAMELS, INDIAN DRAWINGS, ETC.

198. *G. Clovio* (Italy, 1498—1578). St. Peter receiving the keys from Christ. Nineteen figures, water-colours on vellum.—436. Ascribed to *A. Mantegna* or *L. Costa*. Judith. On vellum.—442 and 443. *Ital. Sch.* of 15th century. Gouache and water-colour miniatures on vellum, taken out of prayer-books.—461 to 469. *Bauer*. ob. 1641. Gouache miniatures on

vellum, with subjects from Italy, landscapes and copies of pictures, most minutely finished.—**478.** *Hans Bol.* Jesus preaching in the wilderness; gouache miniatures on vellum.—**622, 623, and 624.** *Werner* (1637—1710). Gouache miniatures on vellum. Allegorical composition of Louis XIV.—**646.** *Augustin* (1759—1832). Portrait of Chaudet, the sculptor; excellent miniature. See also his two other portraits.—**647.** His own likeness.—**648.** A portrait.—**781.** *Guérin.* (1760—1836.) Miniatures of General Kleber.—**828.** *La Tour* (1704—1788). One of the best miniature painters ever known. A portrait.—**1190.** *Mme. de Mirbel.* (1796—1849.) Portrait of Ingres. Unfinished.—**1191.** The painter Gérard. Unfinished, but excellent.—**1300.** *Saint* (1778—1847). A good miniature portrait.—**1345.** *French Sch.* of 15th century. A vellum miniature out of a MS. Subject: A quarrel between Charles the Bald and Gérard de Roussillon.—**1372.** *French Sch.*, 16th century. Portrait miniature on vellum of Balzac d'Entragues. Sauvageot Collection.—**1411 to 1431.** Gouache and water-colour drawings brought from India, remarkable for the characteristic individuality of the heads, the finish and elegance of the horses. The most remarkable are Nos. **1414**, Departure of a Prince for a hunt; **1417**, Portraits of the Grand-Vizier of Mogul and his family; they are of the end of 18th century.—**1437 to 1481.** The celebrated enamelled portraits by Jean Pétitot 1607—1691.—**1437, 1438, 1439.** Anna of Austria.—**1440, 1441, 1442.** Louis XIV.—**1443, 1444, 1445.** Maria Teresa.—**1453.** A portrait, very pretty and delicate.—**1455.** Mme. de Maintenon, admirable.—**1456.** Supposed portrait of Mme. de Sevigné.—**1458.** Algernon Percy, Earl of Northumberland, after Van Dyck.—**1471.** Elizabeth of Orleans, Duchess of Guise. Excellent and highly finished.—**1475.** Supposed portrait of Mme. de la Vallière.—**1476.** Supposed portrait of Mme. de Montespan.—**1479.** Marguerite de Lorraine. Excellent.—**1480.** Mlle. de Longueville. Richly de-

corated. Notice also in this room some large and fine studies by Prud'hon.

THIRTEENTH ROOM.—PETITE SALLE.

PASTELS.

670. *Boze* (1746—1826). A portrait, a pastel.—**716.** *Du Moustier* (1574—1646). The Duke de Longueville, a pastel.—**718.** *Idem.* The Duke de Vendôme, son of Henri IV. and Gab. d'Estrées.—**798** to **807.** *Lanneau* (17th century). A series of portraits.—**1197.** *Nanteuil* (1625—1678). The Duke de Bouillon, Turenne's nephew. Fine.—**1203.** *Idem.* Portrait of Turenne, a pastel.—**1247.** *Perroneau* (1715—1783). A fine pastel portrait of Cars, the engraver.—**1342 bis.** *French Sch.* of 14th century. A large drawing on silk, used as an altar decoration, divided into three compartments, and drawn with Indian ink. It belonged to the Cathedral of Narbonne, to which it was given by Charles V.

FOURTEENTH ROOM.—GRANDE SALLE DES PASTELS.

184. *Rosalba Carriera* (1675—1757). A fair young girl's bust; an excellent specimen by this most remarkable female pastel painter.—**185.** *Idem.* Portrait of a girl holding a monkey.—**186.** *Idem.* Portrait of a young woman.—**187.** A girl holding a laurel crown. A fine pastel which opened to her the doors of the Royal Academy.—**678** and **679.** *Chardin.* Bust portraits of the master; two excellent pastels.—**680.** *Idem.* Bust portrait of his wife. The first of the former pastels was executed at the age of 72, the two last at the age of 76, yet they are full of force, truth, firmness, and delicacy, and equal to any by La Tour.—**782** and **782 bis.** *Mme. Guiard.* Mme. Victoire and Mme. Adelaide, daughters of Louis XV. Good.—**813.** *La Tour.* Louis XV.; a pastel.—**814.** *Idem.* Maria Leczinska.

—818. *Idem.* Le Maréchal de Saxe (Maurice of Saxony).—819. *Idem.* Full length pastel portrait of Mme. de Pompadour; on the table lay some books, viz., "L'Encyclopédie," "Esprit des Lois," "Henriade (!)" "Pastor Fido." A very fine work, his masterpiece, for which the artist received 24,000 livres.—822. *Idem.* A very fine pastel portrait of R. Frémin, a sculptor.—823. *Idem.* His own likeness.—1317. *Vivien.* Pastel portrait of Max-Emmanuel of Bavaria.

FIFTEENTH AND SIXTEENTH ROOMS.

In the upper floor (second story). The drawings collected here are of a very great value. To prevent injury from light and damp they have been placed in boxes hermetically closed, whence the name given to these rooms, "Salles des Boîtes." Access by the staircase of Pavillon de l'Horloge. Visible only on Saturdays from two to four o'clock. (Days and hours likely to change). Several most precious drawings have not been catalogued.

107. *Perino del Vaga.* The triumph of Bacchus. Very carefully finished.—108. *Idem.* Theseus fighting the Amazons; a pendant—excellent too. Both were executed by command of Cardinal Farnese, to serve for the decoration of a silver casket now in the museum of Naples.—109. *Michael Angelo.* A fine satyr's head; pen and red chalk. The satyr's head is thought to have been drawn by him over a former drawing of a female head, the work of some inferior artist.—110. *Idem.* St. Anna sitting holds the Virgin on her knees, the Child on his mother's lap, with the words in M. Angelo's own hand, "Che dire mai chella fo (sse) di mia mano."—113. *Idem.* Virgin and Child. On verso, sketch for a Holy Family. Red chalk.—114 to 119. Studies of nude figures.—123. Studies for his colossal statue of David.—124. Virgin and child. A study for the marble group which forms part of the ornamentation of the chapel San Lorenzo, Florence. Most carefully finished.—260. *G. Romano.* A bacchant's dance. Ink and imbrowned, and pricked. It has served as a cartoon.—310. *Raphael.* The

passage of the Red Sea, for one of the loggie in the Vatican. Ink and black pencil, imbrowned.—311. Joseph's cup found in Benjamin's bag.—315. Virgin giving the breast to the Child.—319. A dead Christ. A composition of eight figures. According to Passavant (vol. ii. p. 558), this drawing was executed in 1505 or 1506. Very fine indeed, and equal to the best he ever executed. Observe the truth and force of the expressions, the bold foreshortening of the Magdalen's arm, the perfection of the feet and hands, the almost divine beauty of form of Christ's body.—320. Christ in his glory, seated on the clouds, his arms raised—to left, the Virgin; to right, St. John; lower down, St. Paul standing and St. Catherine kneeling. A fine composition known as "the Five Saints." Injured.—324. The Battle of Constantine, a magnificent composition of about eighty figures. Ink, imbrowned, and white chalks on grey paper. *First-thought* of the fresco, painted by *G. Romano* in the Vatican.—325. St. Peter and St. Paul appearing to Attila. *First-thought* of the fresco, painted in 1513-14, in the Vatican. A beautiful drawing. Has suffered from exposure to the light.—326. Pope Julius II. carried on the Sedia gestatoria.—329. Bust portrait of Maddalena Doni. A study for the picture in P. Pitti.—348. *A. Solario*. St. John's head. Very much finished.—365. *Perugino*. Baptism of Christ, ten figures. Fine.—367. Virgin, kneeling in prayer, ascribed also to Lo Spagna.—374. *Titian*. Group of Apostles. *First-thought* of his "Assumption of the Virgin," now in Academy of Venice.—375. Judgment of Paris.—379. The rape of Europa. *First-thought* of his picture at Madrid.—381. *Verrocchio*. A horse. An excellent study after one of the horses of Venice.—382. *L. da Vinci*. A youth's head. Much finished.—503. *A. Dürer*. An old man's head, dated 1520. In water-colours and gouache on a very thin canvas.—1258 and 1259. *Poussin*. *First-thought* and *study* for his composition of Baptism (series of *Sacraments*). Twenty-one figures. The rest of the series

in the Ellesmere Collection.—1262. Sketch and *first-thought* of his picture of "Penance."—1263. Study for his picture of "the Eucharist" (same series).—1264. *First-thought* for the sacrament of "Ordinance."—1266. *Idem*. "Confirmation."—1269. *Idem*. "Extreme Unction."—1272. An amor strikes a satyr enamoured of a sitting female.—1276. A bacchanalian. Excellent and vigorous.—1277. Armida, aided by amor, carries off the slumbering Rinaldo. *First-thought* of his picture of 1638.—1278. A horseman.—1279 and 1280. Two excellent landscapes.

MEDIÆVAL AND RENAISSANCE GALLERIES.

(FIRST FLOOR)

CARVED IVORY, CARVED WOOD, VENETIAN AND STAINED
GLASS, BRONZES, EARTHENWARE, AND TERRA-COTTA.

Seven rooms have been devoted to very numerous and most valuable specimens of the Industrial Art of the Mediæval and Renaissance periods. They have been gradually collected, and the origin of these galleries dates only from the year 1863, when the celebrated Sauvageot collection (1,500 articles), which was bequeathed to the Louvre in 1856 by that most discriminating and zealous antiquary, was added to the already-existing riches, and the whole definitively classified and duly catalogued. The Sauvageot collection alone is valued at upwards of a million of francs. Our description begins with the Ivory Room, entered by the last of the galleries of Drawings, Pastels, etc. (No. 14.)

FIRST ROOM.

CARVED IVORY WORKS.

Presses round the room.—*Statuettes*. 1. Statuette of Clovis I. French work of 12th century.—2. Group. Coronation of the Virgin. French work, 13th century.

—3. Statuette of the Virgin. French work, 14th century.—7. Statuette of a saint seated. Italian work, 15th century.—17. Mercury holding a purse. End of 16th century.—25. Genius of death. 17th century.—*Busts.* 31. Diana of Poitiers, Duchesse de Valentinois. 17th century.—*Dyptychs.* 40. Panel to left, Adoration of the Magi; panel to right, Crucifixion.—41. Scenes of the Passion. Both of 15th century.—45. The Holy Manger, and Adoration of the Magi. 16th century.—*Tryptychs worked in bone.* 47. Altar-screen of 1389, brought hither from Poissy. Minutely and beautifully carved in sixty-nine compartments, representing subjects from the New Testament and the lives of the saints, presented by Jean de Berry, brother of Charles V. and his wife, whose statuettes decorate the angles. An Italian work. The panel to the left represents scenes from the life of St. John the Baptist; the panel to the right, legend of St. John the Evangelist; central panel, life of Christ.—50. A statuette-shaped tryptych of the 15th century with subject from the New Testament.—*Book-cover plates*, proceeding from consular dyptychs, whose destruction had been ordered by the Iconoclast emperors.—53. Two plates in ivory, with subjects from the Passion. The Greek manuscript in gold letters on vellum proceeds from the abbey of St. Denis, and is a work of the end of 12th century.—54. Two plates, with subjects from the Passion. 13th century.—*Writing tablets* 55. On the upper leaf, subject: Departure for the hunt. 14th century.—58 and 59. Specimens of the 15th century.—*Mirror-cases.* 60 to 63. Specimens of the 14th century, with subjects of chivalrous romance and private life.—64 to 68. Specimens of 15th to 17th century. Same subjects.—*Caskets.* 69. Casket with a lid, in the shape of a tomb; subject, the Nativity of Christ. A fine Byzantine work of the 10th century.—70. Casket in cedar-wood; lid in shape of a roof, with twenty-nine personages of the Old Testament. 11th century.—71. Casket, tomb shaped, with metal bands decorated with inlaid rosaces. Twenty-two

figures. 12th century.—72. Casket with flat lid, with subject from the romance, "Perceval le Galois." 14th century.—82. Hexagonal wedding casket in marqueterie, with subject from the legend of Paris. Venetian work of 15th century.—84. A chess-box; on the cover, subject, the "Mauresque," a fashionable dance throughout the middle ages; the rest are fancy subjects. 16th century.—87. A square casket with panels and drawers. An Indian work of the 17th century.—*Medallions.* 92. Acis and Galatea. 16th century.—96 Venus and Adonis. 17th century.—*Bassi-relievi.* 100. Martyrdom of St. Catherine. 16th century.—102. Openwork. Three amori and a satyr. End of 16th century. Signed *Van Opstal* (1594—1668).—105. Two centaurs, by same.—*Carved ivory combs.* 107. Double-sided comb; subject, Samson fighting with a lion. 12th century.—108. Double-sided comb; subjects, Nativity, Flight, Adoration, Passion. 15th century.—109 and 110. Ditto; subject, Bethshebah. 15th century.—112. Ditto, with arabesques, and subject, Adoration of the Magi and Annunciation. 16th century.—*Divers.* 119. A Calvary, an architectural monument, with high or low reliefs, representing scenes of the Passion. 17th century.—120. A three-register horn, decorated with fantastical animals, of 12th century.—126. A vase with a handle; subject, on the paunch, Triumph of Silenus. Flemish work of 1635.—131. A style, with figures. 15th century.—151. A style-case, of curious Italian workmanship, of 15th century.—152. Two knives, the insignia of the gentleman server of King René, Comte d'Anjou (obit. 1480). 15th century.—159. A two-pronged fork. 16th century.—163. Fork and spoon of the 17th century.—166 and 167. Busks for stays, of 17th century.—175. Patten-shoe, decorated with arabesques, etc. Flemish. 17th century.—185. Decorated shoe-horn, of 17th century.—81. A chest, carved oak, of 16th century.—91. Carved oak press, of 16th century, from the Château de Gaillon.—Carved oak door, &c. 16th century.

SECOND ROOM (SALLE SAUVAGEOT).

CARVED WOOD, TERRA COTTA, ALABASTER, SANDSTONE,
CEROPLASTICS, MINIATURES.

CHIEFLY OF THE SAUVAGEOT COLLECTION.

Marble specimens.—3. A pillar formed by the union of seven smaller ones; from the Abbey de St. Denis. 15th century.—5. Sigis. Malatesta, Lord of Rimini. An in-cavo medallion of Italian workmanship. 15th century.—7. Louis XII. In-cavo medallion, of 16th century.—11. Eve tempting Adam. Oval bas-relief. 17th century.—12. Escutcheon of arms of René of Anjou and his wife.—*Stucco work.* 13 to 18. Painted stucco *bassi-relievi*, of 15th century and of the school of Donatello; subject, Virgin and Child.—*Alabaster.* 21. St. Paul. 15th century.—23. Otho-Henry, Palatine Elector of the Rhine. Statuette ascribed to A. Dürer, third son of the great master. 15th century.—25. Francis I. Medallion, of 16th century, on blue rayonné ground.—36. Mary Magdalen kneeling. Bas-relief. German work of 16th century.—*Kehlheimer lithographic stone works.* 39. The Fair Maid of Augsburg and the Prince of Bavaria, a group by *Aldegrevener*, pupil of A. Dürer. 16th century.—40, 41. Marx and Anna M. Stengle; two excellent bust medallions of 16th century.—43. Judith. A bas-relief of 16th century.—*Terra cotta. Bassi-relievi.* 47. Virgin and Child. Painted. School of Lor. Ghiberti. 14th century.—55. Diana and Actæon. Figures in high-relief, tinted in black. Italian work of 16th century. A sketch of the marble now in Florence.—59. Project for a tomb, by *Houdon* (1741—1828).—*Statuettes.* 63. Moses. 16th century. Brought from Italy by Baron Marochetti. It is a copy of M. Angelo's statue at Rome (Tomb of Pope Julius II.).—65. St. Bernard, by *Jean Dubois*.—66. Bossuet. French work of 17th century, by *Pajou*.—67. Model of the two caryatides of the Pavillon de l'Horloge at the Louvre. 17th century, by *Sarrazin*.—*Settignano stone work.* 73. A bas-relief, like No. 72, of the Renaissance.

— *Carved wood.* 77, 78, 79, 80. — *Escutcheons*, of Nuremberg, Duc d'Anjou, etc. — *Furniture.* 82. Chest of 16th century.—84. Do. do.—88. A cabinet of walnut wood. 16th century. A masterpiece as remarkable for the richness of the composition as for the finish of the execution.—89. A very fine cabinet of 17th century. Flemish work.—97. A fine "cathedra" or episcopal chair of the archbishopric of Vienna (France). End of 16th century.—107. Two chairs of Louis XIII.'s reign.—108. Chair of 17th century. —114. Casket with compartments with subjects. A German work of 15th century. —115. Another fine casket. German work of end of 15th century.—128. Ebony cabinet with allegorical subjects. Italian work of 16th century.—129. Ebony cabinet. Dutch work of beginning of 17th century. —130. Double cabinet. Flemish work of 16th century.—137. Two doors of a credence (chest). A Flemish work of end of 14th century. — *Bassi-relievi.* 144. St. George trampling down the dragon. End of the 15th century. —145 *bis.* Triumph of Maximilian I., Emperor of Germany. German work of the 16th century.—146, 147, 148, 149. — Italian work of the 16th century. —150. Massacre of the Innocents. German work of 16th century.—*Statuettes.* 166. A female bather. Ascribed to J. of Bologna.—170. A group. A fine German sculpture of A. Dürer's school. 16th century.—180. A painted and gilt statue of the Virgin and Child, by *Jac. da Spoleto* (1294).—189. Charles V., Emperor of Germany, with eight escutcheons of Portugal, Germany, France, Burgundy, Medina-Celi, etc. 16th century.—*Medallion portraits.* This art owes its existence to some excellent carvers from Augsburg, and was introduced into France in the 16th century. Those exhibited here are remarkable for the finish as well as for the breadth of their execution. They are not less interesting on account of their historical value.—191. René d'Anjou.—192. Jobst Truchsess. An excellent specimen of the year 1534.

German work.—193. Ernst, Margrave of Bade Durlach, 1533. German work.—194, 195. Charles V.—196. Leonora of Austria.—197. Duke William.—198. Raymond Függer.—295. Mad-cap mother. A draught-board pawn.—208. Henri IV.—216 to 227. Portrait medallions without names.—228. Medallion with subjects in bas-relief. Flemish work of 1577.—229. Round and double medallion, subject from the Passion. 16th century.—232. Two heads—one of a pope the other of a fool. A repetition of the medal struck at Nuremberg in 1517, at the time of Luther's writings against Leo X.'s indulgences. 16th century. A draught-board pawn.—233 to 253. *Double-sided combs*. 16th century.—*Mirrors*. 242 to 253. Mostly are of Italian workmanship of 16th and 17th centuries.—*Tobacco rasps* minutely decorated with arabesques and subjects from mythology.—255 and 256 are of Flemish work. 18th century.—257 and 258 are German. 18th century.—259. Set in silver. French. End of 18th century.—*Spoons*. 260. An incense handle. German. 15th century.—261 to 267. Venetian models of 16th century.—*Divers*. 271. An F. monogram of Francis I. with curious medallions, and opening so as to form two F's back to back. Beginning of 16th century.—272. Monogram M. of Marguerite d'Angoulême, Francis's sister, with richly-carved arabesques. Medallion with subject from the legend of St. Marguerite of Antioch. Highly finished.—274. Two finely-engraved and carved knife handles, the work of *Theodor de Bry*. Flemish. 15th century.—281. A curious distaff of 16th century with mythological and Biblical subjects.—302. A large sculptured and gilt bellows of 16th century.—317, 318. Two fans of 17th century.—319. A large and very curious embroidery on canvas representing the legend of St. Martin of Tours in twelve medallions, connected by interlacing and roses. 13th century. Engraved and fully described by *M. Darcel* (24th vol. of *Ann. Archéol.*).—*Musical instruments*. 322. A harpsichord with a key-board of four octaves. Engraved

ivory keys. A Bolognese work, by *Father Fabio*. 1691.—323. A two-and-a-half octave spinet of 16th century.—324 to 340. Divers, mostly of the 16th century.—*Mosaics*. 341. Transfiguration. Marble cubes. A Greek work of the beginning of the 12th century.—344. Stanislas I. of Poland. Roman mosaic of 17th century.—*Ceroplastic works*. The art of sculpture in wax, practised by the Greeks and the Romans, then fallen into oblivion, was revived at Florence under the reign of the Medici, by such artists as Luca della Robbia and Ben. Cellini. Schools arose elsewhere—in Germany and in France. It was chiefly used for portrait-medallions. The present collection is most interesting and valuable.—346. A Duke of Urbino. Italian. 16th century.—347. His duchess.—348. The constable Anne de Montmorency. 16th century.—349. Charles V. and Ferdinand I. German work. 16th century.—350. Mme. de St. Hubert, the singer. French. 18th century.—352. A portrait in the character of Diana. Florentine work.—357 to 361. Monochrome wax works by French artists of the 18th century.—*Oil miniatures*. 362. Henri II., of France. A copy of Clouet, by *Gerôme*. 1846.—362. Theo. de Bèze.—365. Catherine of Bourbon, Henri IV.'s sister.—368. Isabella-Clara-Eugenia of Spain. Flemish work.—370. Admiral Gaspard de Coligny. French school. 17th century.—371. A frame with four miniature portraits of the Hariaza family (No. 3, by *A. S. Coello*; 4, by *Ant. de Mor*).—372. Jacques Clément, the murderer of Henri III.—373 to 385. Specimens of the Dutch, Flemish, and French schools of 17th century.—*Miniatures on vellum*. 387. Rotscholz. A portrait, by *Lucas Cranach*.—390. Duc de Joyeuse, Henri III.'s favourite, and whose marriage festivities (he married the king's sister, M. de Lorraine) cost £144,000.—391. Countess of Nottingham, by *Hilliard* (1547 to 1619).—392. Rob. Devereux, Earl of Essex, by *John Olivier*.—393. The celebrated Duchesse de Chevreuse. Ob. 1569. French school.—396. A portrait. English school.—400. A portrait,

by *Mireveld*. Dutch Sch.—*Ceramic sandstone works*. 403. German beer-pot, with escutcheons of Austria, Burgundy, France and Spain.—405. German beer-pot with medallion. 16th century.—413. Round plate, of Beauvais manufacture.—415. A large German jug, with escutcheons. 1577.—417. A large German beer-pot, with escutcheons.—428. German beer-pot, with medallion and escutcheons.—429. A large vase. German work. 17th century.—430 to 434. Flemish beer-pots.—*Coloured sandstone works*. 465. A large blue vase, of the Hirschvogel School of Nuremberg. 15th century.—466. A vase, ascribed to Hirschvogel.—467 to 471. Beer-pots of the fabric of Greisheim (Bavaria).—472. A large basin. French.

THIRD ROOM.

GLASS WORKS AND GLASS PAINTINGS (*VERRERIE AND VITRAUX*).

Furniture.—100. A fine arm-chair, of the beginning of 17th century.—104. An arm-chair, with red velvet seat and back. An Italian work of 16th century.

A. Venetian Glass.—*Colourless Glass*. 5. A hollow cup, end of 16th century.—15. A bottle, the sides decorated with figures; subject, a Bacchanalian. Below, latticinio fillets. 16th century.—*Colourless glass, gold-sanded*. 20. Vase, end of 15th century.—*Colourless glass, with gilt ornaments*. 25. A vase, in the shape of a gondola. 16th century.—*Colourless glass, with gilding and coloured enamels*. 26, 27, and 28. Cup-bearer's flagon. 16th century.—*Colourless glass, externally decorated with coloured glass*. 32. A small ewer of 16th century.—41 and 49. Tulip-shaped glass. 16th century.—50 to 61. Specimens of 17th and 18th centuries.—*Glass-work, consisting of latticinio flutings, blown and moulded*. 62 to 88. Mostly of the 16th century.—*Glass-work of latticinio flutings in relief*. 89 to 100. No. 90 is the most interesting; on the cover, a Venus and a dolphin—all of 16th century.—*Colourless glass, decorated by means of muffle painting*. 101 to 107.

16th century.—Craquelé colourless glass, or “ghiaccio” work. 108 to 111. 16th century.—Glass stained in the paste. 112 to 126. The finest specimens are 115 to 121. 16th and 17th centuries.—Glass stained in the paste, decorated with coloured glass, enamels, and gilding. 127 to 136. The most interesting is No. 128, a flat bottle of blue glass, with gilt paintings, representing birds, wreaths, and arabesques. 16th century.—*Pearls*. 137 to 139. 18th century.—*Mosaics*. 272. The Lion of St. Mark, by *Fasalo*, pupil of Veronese. 16th century. Very fine.

B. German Glass.—140. A large tumbler, “wiederkommen,” emblazoned with the escutcheon of the German Empire. 16th century.—141. Ditto, with the arms of the Elector of Saxony. Dated 1638.—142. A plate, decorated with the arms of the Fuggers.—145. A night-lamp. 17th century.

C. Bohemian Glass.—146 to 150. Of 17th century. Finely decorated and engraved by flint and by fluorhydric acid.

D. French Glass.—152 to 163. Of 17th and 18th centuries.

GLASS PAINTINGS.

They are distributed in various rooms in the Louvre, are of no great merit, and belong chiefly to the French Schools of 16th century and to the Swiss-German masters of the 16th and 17th centuries. We shall, however, mention a few specimens, indicating, at the same time where they have been placed.

French School.—165. Salle de la Chapelle, first window. St. Eloi and Clotaire II. 15th century.—166. Ditto, second window. Justice, an allegory. 17th century.—169. Salle Louis XIII. The Last Judgment. 18th century.—173 and 174. Salle Louis XIII. A cock, a partridge, a turkey, and a peacock. 18th century.—175 to 182. Salle de la Chapelle et Louis XIII. Armorial bearings of the House of Toulouse. 16th century.

Swiss-German School.—198. Salle Henri II.—Moses receiving the Tables of the Law.—199, 200, 201, and 202. Salle Louis XIII.—Scenes from the Life of the

Virgin.—**231.** Salle Louis XIII. A window, ordered by the Guild of the Strasburg shoemakers. Seventeen different subjects. 17th century.—**243 to 267.** Yellow-tinted "grisailles" of 16th century, mostly in Salle de la Chapelle and Salle Henri IV.

Dutch School.—**268.** Daniel explaining Nebuchadnezzar's dream. 17th century.—**269.** The Idol of Baal. A Flemish work of 17th century.—**270.** Daniel discovering the fraud of the Priests of Baal. 1611. All in Salle Louis XIII.

FOURTH ROOM.

BRONZES AND SILVERSMITHS' WORK.

(NO CATALOGUE AS YET.)

Bronze copies of the *bassi-relievi*, executed by *Bontemps* for the tomb of Francis I. Subject: The battles of Marignan and Cerisole (1515-1544). Very fine.

Specimens of Clock and Watch Manufacture.—The invention of time-pieces, with indented wheels, which go by means of weights, is generally ascribed to a French monk of the name of Gerbert (999-1003), who began by being King Robert II.'s preceptor, then Archbishop of Rheims, and ended by becoming a Pope, under the name of Sylvester II. To these large and cumbersome clocks succeeded smaller ones, used in houses (towards 1370). The main spring was discovered under the reign of Charles VII. (1422-1441), by means of which the size was again reduced, and the manufacture of watches soon followed, there being some towards the close of the 15th century not bigger than an almond. The most usual forms in the 16th century were a pectoral cross, the cross of Malta, a shell, &c. They were chiefly made in rock-crystal, cut in facettes, or in silver-gilt, engraved, chiselled, and enamelled. — **424 to 429.** All specimen clocks of the 16th century. All French, save the first. Watches from Nos. **430 to 442.**—*Locksmiths' Work.* **605.** Proceeds from the Château d'Anet. 16th century. **615 to 629.** A series of very curious

keys, chiefly of the 16th and 17th centuries. No. 627 is from the Escorial, and bears its mark, viz.: St. Lawrence's gridiron, with a crown.—630 to 648. A collection of bolts, chiefly proceeding from the Château d'Ecouen.—*Cutlery.* 665 to 713. Among others, notice 671. A knife and fork-case in carved wood; the blades, inserted in carved handles, represent a lion-hunt; and 677. A convent refectory knife, on the blade of which Grace and the Benedicite have been engraved and noted down in plain chant. Different and numerous articles in bronze, iron, copper, tin, brass, &c.—*Furniture.* A curious "Bahut" (No. 83) of 16th century.

FIFTH ROOM.—SALLE DE BERNARD DE PALISSY.

FAYENCES.

Tiles.—Pavés de Carrelage et carreaux de revêtement.—From 12th to 16th centuries. These were used to ornament the pavement and walls of the ground-floors of most of the residences, palaces, and chapels.—1. A specimen proceeding from Abbey of Cluny. 14th century.—2 and 3. From Abbey of St. Amand, Rouen. All enamelled earth.—4. Ten painted earthen tiles, from Château d'Ecouen, bearing the arms of the Montmorencys. 16th century.

Fayences, dites de Henri II.—A mysterious and unique manufacture of the "Renaissance," which, though strictly a hard-paste ware, yet, being coëval with the soft enamelled pottery of that period, its specimens have been placed here. By many it is supposed to be of Florentine manufacture, but the composition of its paste and the style of its decoration warrant no such conjecture. It is more generally presumed that the manufacture was at Thouars, in Touraine, where it may have been established in the beginning of 16th century, by Dame Hélène de Genlis, at her Château d'Oiron, although the fayence, so far as the decoration, may have been the work of Italian artists. They date between 1540 and 1560.—B. A

"Biberon," with a crucifix, used by the sick, who could thus drink and at the same time kiss the sign of Redemption.—6. A cup, with Henri II.'s triple crescent.—7. A cup and lid.—8. A tripod saltcellar of great delicacy of detail and beauty of execution.—9. A triangular tripod saltcellar, with three genii in bold relief, holding serpents and the escutcheon of France; in the ground a round medallion. Subject: A pelican feeding its young.—10. Hexagonal saltcellar, with black ornaments on a yellow ground.—11. Ditto, ditto, reddish ornaments on a white ground.

Palissy Ware.—Bernard Palissy (1510—1590), after sixteen years of experiments, discovered the composition of this long-sought enamel, and his rustic pottery soon obtained him fame and patronage; his productions ranking now very high, and though false in the principles of its application and ornament, they possess great originality and many singular qualities. The figures, generally pure in form, are all executed in relief and coloured. Palissy's colours are bright but not much varied, being usually confined to yellows, blues, and grays. He never succeeded in attaining the purity of the white enamel of Lucca della Robbia. The natural objects which decorated the most remarkable of his works, such as fishes, snakes, frogs, crayfish, lizards, shells and plants, all were moulded from nature, being specimens of the species found in the environs of Paris. These dishes were not intended for use, but merely served as "*pièces de parade*," an erroneous conception of the artist. There were many other varied productions, flat basins, rustics, besides figures, baskets, ewers, cups, etc. His successors and imitators contributed much to degenerate the art. In their hands all the talent and taste of the inventor disappeared; the spirit of the work, and often its truth, vanished. They gave but a meagre outline and monotonous repetitions.—12 to 20. Groups: Virgin and Child, Neptune, children on dolphins and carrying dogs, etc.—20 to 21. The nurse. A peasant girl, as-

cribed to Palissy himself.—22 to 32. Peasants and others playing the hurdy-gurdy, bag-pipe, etc.; of which 27 and 28 are ascribed to Palissy.—33 to 42. Decorative medallions. 37. Emperor Galba; 40. subject, The Brazen Serpent; 41. Allegory of Charity; 42. Venus and Adonis.—43 to 49. Isolated animals.—50 to 53. Tripod pedestals.—54 to 59. Rustic ewers and jugs.—60 to 62. Candlesticks.—63. Inkstand.—64 to 67. Sauce-boats with mythological subjects, viz: Bacchus and Ceres, a nude Venus, etc.—68 to 70. Saltcellars.—71 to 73. Circular and decagonal baskets.—74 to 212. Dishes. Observe especially 74, an umbilicated round dish. In the ground, allegory of Temperance. Medallions: the four Elements and the figures of Music, Arithmetic, Geometry, Astrology, Philosophy, Grammar, Dialectics, Rhetoric. A work of Palissy, cast from the pewter vessels of F. Briot.—79. Subject: Judgment of Paris. School of Palissy.—81. Actæon changed into a stag.—83. Childhood of Bacchus.—84. Basket-shaped circular salver; subject, Queen of Shebah. A work by the successors of Palissy.—90. Ditto. Ground subject: The Feast of Cana.—94. School of Palissy.—105. Ditto; subject, Vertumnus and Pomona.—108 to 109. Imitations by pupils.—119 to 122. Oval perforated dishes, decorated with a border of daisies, and called "plats aux marguerites."—133. Ground subject: Nymph of Fontainebleau.—134 to 141. Oval dishes with rustic figures, animals, shells, plants.—149. Subjects: Diana and Calixto; the Rape of Proserpine. A unique *épreuve*, with the monogram F, initial of François Briot, which probably was the artist's name. Probable date, 1580.—160 to 162. Large oval dishes, with recipients. Ground subject: Charity holding a child; grotesque mascarons.—174 to 176. Oval dishes, called "Au Printemps," from the ground subject: A female figure, representing Spring; in the background, a castle with a garden. In the second place, two females carrying flowers, and a gardener.—179, 180, 182, 185,

186, 187, 195. All pretty fair imitations of Palissy ; whilst 198, 201, 204 are inferior imitations.

Specimens of manufactures of uncertain origin.—Works of 16th century. All French.—213 to 229. Hunting flasks, bibérons, ewers, reticulated vases, beakers, dishes.

Manufactures of Avignon.—Specimens of the glazed pottery introduced in the 16th and 17th centuries from Italy, when the Popes resided at Avignon. The site of the manufacture was at Valence. It is of a dark brown metallic lustre, resembling tortoise shell, with ornaments perforated or in relief. 230 to 234.

Manufactures of Lyons, 16th century.—All the characteristics of the Italian pottery of the second half of the 16th century. The colours are somewhat hard, and the painted façades of its architectural designs have a peculiar tone of yellow.—652. A dish ; subject, Joseph and all his brothers put in prison.—653 to 665. Dishes, plates, and jugs.

Nevers.—It was the earliest site of enamelled pottery in France (1578). The fabric may, however, be considered as merely a description of Italian majolica, the imitation coming far short of the original. Its decline began in the 17th century, and the works closed in the 18th century. The most characteristic ware is that overlaid with a rich dark lapis-lazuli blue, with rude yellow or white ornaments, in close imitation of the Persian fayence, and which yields in colour and brilliancy to no other pottery. There are three periods :—1st. 1578 to 1660. Imitation of Italian forms and designs of the Bolognese schools of painting (Albani amongst others). 2nd. Imitation of the Persian and Chinese styles, from 1660 to 1750. 3rd. 1750 to the end of the revolutionary epoch. Imitation of Rouen, Moustiers, Dresden, etc. Specimens of the Italian imitation, 666 to 676.—Specimens of the Persian imitation, 680 to 689.—Specimens of Chinese imitation, 690 to 692.—Specimens of Rouen imitation, 695.

Rouen.—This manufacture was founded at Rouen by Francis I. about middle of 17th century (1644).

The predominant colours are blue (of a faded tint), or sometimes brown upon a white ground. The pieces are often of a very large size. Three periods:—1st. 1647 to 1699. Imitation of Nevers ware. Specimens 698 and 699.—2nd. Chinese and Dutch imitations, 1699 to 1786. Specimens 700 to 702.—3rd. Rouen period and decline, 1700 to 1790. Specimens 702 to 705. — *Tiles of Revêtement.* 797. From Château d'Ecouen, 1542, with the Montmorency devices.

SIXTH AND SEVENTH ROOMS.

SALLES DES FAYENCES PEINTES ITALIENNES.

These also contain specimens of *Hispano-Moorish* pottery and of the French manufactures described above, but which latter we have thought fitter to condense together.

Hispano-Moorish.—During the dark ages that succeeded the subversion of the Western Empire, the manufacture of decorative pottery was entirely lost in Europe. It first re-appeared in Spain, carried thither by the Mohammedan invaders, who probably combined with some traditions of the Ceramic art, for which Spain, under the Romans, had been celebrated, the process of the enamelled earthenware with which the Mosks of Persia, Syria, and Egypt were decorated. Soon after the conquests of Valencia and Majorca, at the close of the 13th century, Moorish workmen passed to Sicily and Italy, and introduced into the manufactures already existing there their peculiar style and original devices. There are, therefore, two branches springing from a common purely Moorish stock, of which there are specimens of the 14th century—viz., 1st. An Hispano-Moorish branch, 14th, 15th and 16th centuries, subdivided into fabrics of Malaga, Valencia, and Majorca.—2nd. An Italo-Moorish branch. End of 13th to the 15th century, the prototype of Italian Majolica. The *first* has a yellow ground with brilliant lusted ornaments approaching to copper red. The designs almost entirely cover the ground, and are in

the style of the Persian fayence. Specimen 1. The *second* is decorated with patterns in coloured enamel, combined with patterns of golden yellow. The subjects are almost always escutcheons, foliage, and cyphers; sometimes, however, animals. Specimen 2, of Malaga. 14th century.—3. Close of 14th century.—4. Valencia. 15th century.—6. Malaga. 15th century.—8. A jug. Valencia. Close of 15th century.—9 to 19. End of 15th to 16th century. The *third*, Italo-Moorish, combines Moorish with Italian peculiarities of the 15th and 16th centuries. Specimens 20 to 38.

ITALIAN CERAMICS.

Fabrics of the March.—*A. Faenza.* Manufactory established at Faenza by the Manfredi family in the 15th century. The ground is dark blue or orange, with yellow arabesques, or blue and orange alternately, the blue being of great brilliancy. The backs of the plates are generally decorated and painted in yellow and blue with various ornaments, small foliage, concentric circles, whirls, imbrications, and zigzags.—39. A square brick of beginning of 15th century. Subject, The shoemakers' patron saints, Crispin and Crispinian.—40 to 44. Specimens of 15th century.—45 to 60. Specimens of beginning of 16th century.—66 to 73. Specimens of first half of 16th century.—74 to 88. Specimens of middle of 16th century.—88 and 89. Specimens of second half of same.—90 and 91. Specimens of close of same. *B. Forlì.* An annex to Faenza. Specimen 92. Subject, Massacre of the Innocents, after B. Bandinelli.—93. A cup; subject, Crassus, prisoner of the Parthians.—94. Metabus and Camilla. All between 1540 and 1550.—*C. Rimini.* 16th century. Specimen 95. A Cup. Subject, Adam and Eve. 1535.—96. A Cup of second half of 16th century. Subject, God appearing to Noah.—97 to 105. Specimens of that same period, with Biblical and mythological subjects.

Fabrics of Tuscany.—*A. Caffagiolo* (near Florence). 1507—1581. Resembles the Faenza in the groteschi and

the reds, the imbrications decorating the reverse ; the ground is generally of a deep lapis blue, sometimes of a bright peculiar orange tone. Specimens of the beginning of 16th century.—106. Subject, Orpheus.—107. The Resurrection.—108. Christ between St. John and the Virgin.—109 to 141. Specimens of the first half of 16th century.—142 and 143. Subject of latter, the Maccabees offering presents to Solomon. Specimens of middle period.—144 to 153. Subject of latter, Hercules smothering Antæus ; an imitation of Mantegna's composition. Specimens of second half of same.—154 to 158. Specimens of close of 16th century.—159 to 166, which latter is dated 1581. *B. Sienna.* 16th to 18th centuries. Of the latter period, which is the best specimen.—167. Joseph explaining his dream to Pharaoh. After Raphael. Ascribed to Campani.—168. A dish, ascribed to Campani. Subject, Jupiter and Juno, after A. Carracci.—169. Andromeda.—170. Hercules and Omphale, after A. Carracci. *C. Pisa.* Specimen of close of 16th century.—171. Groteschi, masks, dolphins, etc., and arabesques on a very white enamel ground in the style of Urbino.

Fabrics of the Duchy of Urbino.—*A. Pesaro.* The early ware called "Mezza majolica" was chiefly made at Pesaro. 16th century. Characterised by a yellow metallic lustre.—172 to 188. Specimens of beginning of 16th century.—174. Subject, St. Francis receiving the stigmata.—189 to 231 are specimens of the first half of 16th century. Almost all the dishes are umbilical.—Specimens of the second half of 16th century : 232 to 235, of which observe 232—a fine cup. Subject, Music and Astronomy.—*B. Castel-Durante.* Flourished 1574—1631, and again in 1730. Characteristics : Good and correct drawing ; the colouring soft, but less brilliant than that of other manufactures. The carnations are sometimes of an olive tint, and in the draperies, blue and an achreous yellow are predominant. This ware is also distinguished for its fine brilliant glaze. The landscapes especially are excellent, the aerial per-

spective is well understood, the foliage carefully finished. The artists painted from the works of Martin de Vos, the Carracci, Bassano, Berghem, Coypel, C. Maratta, etc.

—236. A cup. Subject, Apollo and Marsyas. 1525.

—237. A cup. Subject, the rape of Ganymede. 1525.—238. Cup. A Bacchanalian. 1530.—242. A plate with groteschi ornaments (candelieri), masks, etc. 1539.—244 and 245. Pharmacy vessels. 1541.—255. A dish. Subject, Sinon led before Priam. Middle of 16th century.—256. A dish of same period. Subject, Curtius.—267 to 294. Specimens of end of 16th century, of which 284 has for subject the Metamorphosis of Calixto; 288, the Multiplication of loaves; 289, Jesus healing the leper; 291, The triumph of Flora.

C. Urbino. A very celebrated manufacture for its artists and the ware itself. To it are assigned all those pieces with coloured arabesques, after the designs of Raphael and Giovanni da Udine, painted on the white ground (marzacotto) of the ware. Nothing can be more exquisite than the finest examples of this style of painting. Its most celebrated artists were Francesco Xanto Avelli, of Rovigo, 1530—1540; and Orazio Fontana, 1540. Specimens of Xanto's art, 295 to 304.—295. A cup. Subject, St. Jerom, after Raphael. 1531.—296. A cup of 1532. Subject, Hero and Leander.—297. A cup. Esacus kills himself after his wife's death.—298. Of 1533. The flight of Camilla.—299. Ulysses and Circe. 1533.—300. A cup. The dream of Alcyone. 1535.—301. A dish. The rape of Helen. 1537.—302. A cup. Joseph and Putiphar. 1538.—302. A dish. The rape of Helen, after Raphael. 1540.—304. Cup. Death of Archimedes. 1540.—Specimens ascribed to Xanto, 305 to 310. Mythological subjects.—Specimens of his school, 311 to 323.—324. Parnassus, after Raphael, by *Nicola*, of Urbino.—Specimens of the workshop of the Fontana, 329 to 355.—Specimens of the middle period of 16th century, 356 to 433.—Specimens of the close of 16th century.—434 to 446. *Specimens of 17th century.*—447 to 465. *D. Gubbio*

and *Gualdo*. Established 1520 by *Maestro Giorgio Andreoli*. This ware is celebrated for its metallic lustre, the brilliancy of which is unrivalled. The outline is hard; the figures generally ill-formed; the decorations consist of yellow and green scrolls, composed of trophies, cornucopiæ, flower-vases, and foliage. Giorgio's plates especially are resplendent with the ruby red and other metallic lustres which he delighted to use. Specimens by *G. Andreoli*, but proceeding from other manufactures, such as 240 to that of Castel-Durante; and 312 to 346 to Urbino.—Specimens of early period of Gubbio ware, 466 to 507. Of these, 473, 474, 475, are ascribed to *G. Andreoli*.—Specimens of middle period and close, 508 to 541. Specimens of Gualdo, 542 to 550.

Fabrics of the Pontifical States.—Deruta. Established 1525. Specimens of the early period of 16th century, 551 to 581.—Specimens of the middle and later periods, 582 to 587.

Fabrics of the North.—Ferrara. Established by Alfonso I. 16th century. Specimens 588 to 590.

Fabrics of Venice and Padua.—Venice imported the Pesarese clay and had a manufacture in the 17th century; its productions are inferior in point of art, but curious for the manner in which they were made. The pieces are very thin, light, and sonorous. The productions often have a rim of flowers or fruit executed in relief. Majolica was also manufactured at Treviso and Vicenza. Specimens of this ware, 591 to 599.

Fabric of the State of Genoa.—Savone. 17th century. 600.

Fabric of San Quirico.—A specimen, 601.

Neapolitan Fabrics.—Castelli. 16th century. Specimens, 602 to 635.

Unknown Fabrics.—636 to 651.

Varnished Italian ware.—Castello. 15th century. Specimens, 708 to 717.

ENAMELLED *TERRA COTTA*.

Luca della Robbia and his School.—Luca was born about 1400, and died in 1481, after having invented a new style of decoration. His works are very scarce, there being really very few out of Tuscany. His principal successor was his nephew, Andrea della Robbia. Luca's style is elegant, graceful, original. He was very sparing in the use of any colours but white and blue. Andrea left four sons to carry on his art, Giovanni, Luca, Ambrosio, and Girolamo, whose works are elaborately coloured, and depart from the simplicity of their great uncle. Luca's great merit, that which distinguishes him from all his successors, consists in this, that he followed naturally the laws and necessities of his invention. His compositions are always simple; his figures few; the attitudes noble and natural; the expression calm; the dress elegant but soberly coloured; the frames formed by a few mouldings decorated by some ornaments borrowed from Greek art; the enamel coating is thin, slender, of a transparent tone, which reminds one both of Parian marble and of old ivory; the blue tone of the grounds is soft and sober.—718. Virgin adoring the Child. A round bas-relief; by Luca della Robbia.—719. Virgin and Child. A group of figures in high-relief. Of his school.—720. St. Sebastian. School of Luca della Robbia; as well as 721, 722, and 723.—Specimens of Andrea della Robbia, 724. Virgin and Child.—725. Christ healing a sick man.—726. Virgin and Child; and 727. St. Anne, to 735.—Of his school, 736 to 740.—Specimens of Giovanni della Robbia: 741. A screen in bas-relief; and 742. A Virgin between Saints. Of his School: 743 to 751.—Specimens by Luca, the younger: 751. A tabernacle; with figures in bas-relief.—752. A fragment of a bas-relief.—Specimens of the style of Luca della Robbia's successors: from 753 to 778.—Modern imitations of Luca della Robbia: 778 to 782.

Furniture.—85. A "bahut," with three medallions:

Music, Painting, Dance. Of the 16th century.—86 and 87. Dressoirs, with caryatides bearing fruit-baskets. Of the 16th century.—93. A two-panel walnut bahut, with caryatides. 16th century.—95. A cabinet, with double-winged caryatides. 16th century.—96. A *cathedra* or *chaise seigneuriale*. Of beginning of 16th century.

Here is a door leading by stairs to the Marine and Ethnographic Galleries (see index) and a second one, which opens on the Grand staircase.

HISTORICAL ROOMS.

(FORMERLY "MUSÉE DES SOUVERAINS.")

The "Musée des Souverains," organised by command of the ex-Emperor Napoleon III., with the view of collecting all the valuable objects, having belonged to the rulers of France, from Dagobert down to the Second Empire, and which has been recently suppressed, consisted of five rooms, placed in the wing along the celebrated colonnade of Claude Perrault, and three of which formed part of the Old Louvre, and have been inhabited by Louis XIII., Henri IV., etc. These latter are now nearly empty, and the two remaining ones, sadly injured during the Commune, are undergoing repairs, being destined later to contain the Sauvageot Collection and its annexes (Mediæval and Renaissance Galleries), reorganised on a new principle. The description of these rooms in their present and transitory state is briefly as follows. Entering by the southern stairs :

FIRST ROOM.—VESTIBULE OR SALLE LOUIS XIII.

The ceiling and wainscot were brought here from the apartments which Louis XIII. caused to be decorated for Anna of Austria, in the new Château de Vincennes, beginning of 1610. In the angles are pictures representing the four parts of the world. Over the chimney is seen the portrait of Anna of Austria, holding a caduceus or symbol of the Public Peace which followed her marriage. Opposite is the portrait of Louis XIII., which is ascribed to *Philippe de Champaigne*. There are besides three enormous Sèvres vases, and against the corridors specimens of stained glass, for which, see *Mediæval and Renaissance Galleries*.

SECOND ROOM.—LA CHAMBRE À ALCÔVE, OR
SALLE HENRI IV.

This apartment was built and decorated under the reign of Henri II., and continued under that of Henri IV. and Louis XIII. Over the chimney (modern) is the portrait of Mary of Medicis; it was placed here in 1847, and is a good copy of the fine portrait by Porbus, now in the "Long Gallery." Opposite is that of Henri IV., of the School of Porbus. On the estrade of the alcove is a silver statue of Henri IV., in his youth, by Bosio, chiselled by Soyer, and founded by Odiot in 1824.

THIRD ROOM.—CHAPELLE DU SAINT ESPRIT, OR
CHAMBRE DE PARADE.

This fine saloon was considered under the reign of Louis XIV. as "La plus belle chambre du monde et le comble de toutes les perfections."—*Sauval*. It is said to have been designed by either P. Lescot or Primaticcio. The wainscoting is the finest of the time of Henri II.

FOURTH ROOM.—SALLE DE LA MONARCHIE.

It was designed by Duban in 1852. The ceiling is emblazoned with the arms of the Bourbons, flanked with the initials of Louis XVIII. and Charles X., and displaying two medallions with the portraits of these princes, and the legends *Trocadero* and *Alger* under each respectively. Here are still displayed in the glass cases a collection of objects that had belonged to Marie Antoinette, viz. :—141. A fan mounted in carved ivory.—142. A casket presented to her by the City of Paris on the birth of the Dauphin.—143. A black silk shoe, etc.

FIFTH ROOM.—SALON DE L'EMPEREUR.

Designed by Duban in 1852. The ceiling, much *damaged*, and to repair which some 2,000*l.* are deemed

requisite, bears the name of Napoleon and his principal victories. It has nothing left but a silvered bronze statue of that hero in his youth, when he was still a pupil at the School of Brienne. It is by L. Rochet, and was executed in 1857. Near one of the windows is a long, green garden bench, used by Napoleon at Longwood, St. Helena, and presented to Napoleon III. by the Prince of Wales.

From this suite were entered three rooms, formerly called the *Musée de la Colonnade*, where the paintings which formed part of the Campona collection were arranged, constituting the third section of the *Musée Napoleon III.* There were 303 in number, and some of very great value. It has been closed pending the negotiation going on between the Emperor's trustees and the French government with respect to the settlement of the difficulties arising from the disputed right of property over that collection.

GALERIE D'APOLLON.

(MUSÉE DES ÉMAUX, GEMMES, ET BIJOUX.)

This magnificent Gallery, almost unique of its kind, was commenced under Charles IX., and the works completed in the reign of Henri IV. by Chambliche, Fournier, and Pfain. It was destroyed by fire on the 6th of February, 1661; rebuilt that very year; decorated by Errard, and profusely painted by Lebrun, who left it, however, in an unfinished state. During the rest of Louis XIV.'s reign, the Galerie d'Apollon was forgotten for Versailles, and later, in the following century, was divided into apartments, where the Royal Academies, and especially that of sculpture and painting, held their sittings, being used besides for occasional exhibitions of paintings, for Van Loo's studio, and in 1787 as a Public Picture Gallery. After long years of neglect and partial repairs it was at length seriously taken up, thoroughly restored, most gorgeously decorated, and solemnly re-opened to the public on the 5th of June, 1861, under the auspices of Louis Napoleon, then President of the Republic. The gallery, situated in the first floor of the Pavillon Henri IV., is 184 feet in length and twenty-eight feet in breadth. It has twelve windows looking upon the "Jardin de l'Infante," and a balcony commanding a beautiful and extensive view of the Seine. Opposite each window is a door for the sake of symmetry, only the last, towards the Seine, being intended for use, giving access to the "Salon Carré." The panels of these doors are decorated with the attributes

of the arts and sciences, navigation, etc. On the walls are seen, in Gobelins tapestry, the portraits (twenty-eight in all) of the artists who at various periods contributed to the construction and decoration of the Louvre, as well as those of the sovereigns by whose command they were executed. They are after the designs of modern masters, and were executed and placed between the years 1855 and 1862. The windows and walls are profusely gilt and decorated with arabesques, allegorical figures, escutcheons, etc., the arched ceiling resting upon a frieze, adorned with L's and fleurs-de-llys. This most complete and intelligent restoration is the entire work of Mr. Duban, who died recently, and whose learning and archeological erudition were equalled only by his taste and love of art. The gallery derives its name from Louis XIX.'s device, the emblem of Apollo, the God of light and the arts, which he had adopted, it being thus an allegorical image well suited to a gallery destined to display works of art and paintings illustrating the glorious events of the reign of the Roi Soleil. It now contains a very rare and valuable collection of enamels, antique, mediæval and renaissance jewellery, goldsmiths' work, and gems arranged in three magnificent glass stands, designed by Rossignaux, beautifully carved by M. Gasc in the Louis XIV.'s style, and in seventeen other stands along the walls and opposite in the embrasures of the windows. The pair of beautiful gates of wrought steel by which the gallery is entered have been transported hither from the Château of Maisons, a fine palace in the environs of Paris, built by Mansart in 17th century. They are a masterpiece of that same period. There is, besides, a large table in hard stone mosaic, placed before the entrance. It is a Florentine work, and once formed part of the furniture of Cardinal de Richelieu. The one at the opposite end of the gallery is of French mosaic work; the colouring is softer and more harmonious, and the design of better taste. We may also notice several very fine specimens of cabinet-work of the 16th and 17th centuries, of Boulle (or Bühl), lacker, etc., which have been removed from the palaces, especially from St. Cloud; Japanese vases brought over as presents to Louis XV., and mounted in Paris in the florid style; granite pillars surmounted by fine porphyry vases; Sévres specimens; a geographical table in marble mosaics, made by order of Louis XV., for the education of the Dauphin. At the extremity of the gallery, on each side of the balcony, there is a large glass case containing historical relics, which we shall hereafter describe.

Ceiling.—The vault was divided, by Lebrun, into five large cartouches or framed compartments, in which that master intended to represent the different phases of the day, by borrowing from mythology its allegories and divinities. Four other smaller compartments, accompanying on each side the principal subject, represent the Four Seasons, whilst twelve *camaieu*

medallions, recalling the months of the year, complete the decoration, which was entirely designed by Lebrun. The sculpture was the work of De Marsy, Girardon, Regnauldin, etc. The ceiling rests at each extremity on a voussure, both of which have been equally painted with allegorical subjects. The subjects, beginning from the balcony on the river, are the following :—Voussure over the balcony, *Neptune and Amphitrite, or the Triumph of the Waters*, by Ch. Lebrun himself ; one of his masterpieces. Has been much injured, but ably restored by M. Popleton.—Central part, octagon picture : *Aurora on her Car*, by Ch. Müller. Modern, but after a sketch of Lebrun. Oval picture : *Castor, or the Morning Star*, by A. Renou, painted for his reception at the Academy, 1781. Great central compartment intended by Lebrun to contain a large picture representing Apollo, the God of Day, pursuing his course. Subject, *The Triumph of Apollo over the Pythian Serpent*, by Eugene Delacroix. It is a splendid composition, worthy of Lebrun for its picturesqueness, breadth, and highly-decorative character, worthy, too, of our age for the depth of feeling and dramatic interest unknown to former times, and worthy, above all, of the painter's celebrity, whose learning, poetical cast of mind, and bright Venetian colouring have never been displayed in a more characteristic manner. Next comes a pendant oval picture representing *Evening, or Morpheus*, in the figure of an aged man, laying on the clouds and holding poppies, by Ch. Lebrun. The other pendant octagon picture represents *Night, or Diana*, by Ch. Lebrun. Lateral pictures : To the right. 1. *Autumn, or the Triumph of Bacchus*, by Taraval, painted for his reception at the Academy in 1769. 2. *Spring, or Flora and Zephyrus crowning Cybele (the Earth)*, painted by Callet, in 1781. To the left : 1. *Summer, or Ceres and her Companions imploring the Sun*, by Durameau, 1775. 2. *Winter, or Eolus unchaining the Winds*, by Lagrenée the younger, 1775. The voussure picture over the

iron gates : subject, *The Triumph of Cybele (the Earth)*, by J. Guichard, after a design of Lebrun.

GEMS AND JEWELS.

CHIEFLY IN THE THREE GREAT CENTRAL GLASS STANDS.

High-relief Sculptures.—Statuettes. 1. Christ bound to the pillar : the figure of red jasper, the pillar of rock crystal, the pedestal of gold, with figures of the Evangelists and children at the angles. 16th century. —*Busts.* 5 to 16. The twelve Cæsars : the heads are of hard stones, fixed on cuirasses. The names are engraved on silver plinths. 16th century.—22. A Death's Head, in rock crystal. 16th century. The crystal is of rare transparency, and of extreme brightness.—*Cameos.* 24. On one side Jesus Christ ; on the opposite side, the Virgin, in Persian lapis. A medallion of Byzantine art. 12th century.—29. Pius V. 1566—1572. In onyx agate. A medallion of 16th century, with minutely finished engravings, sculptures of St. Peter and St. Paul.—30. Henri III. 16th century.—31. Henri IV. and Mary of Médicis. 17th century.—32. Louis XIII.—33. A silver-gilt enamelled basin on a bracket pedestal, ornamented with a series of cameos representing princes of the House of Austria, their mottoes and armorials. In the centre an equestrian figure engraved, representing the head of the house, Ferdinand III. 1637—58. A German work of 17th century. Belonged to Marie Antoinette.—*Stones engraved in Intaglio.*—36. Music ; an allegorical figure. Persian lapis. French work of 16th century. — *Hard Stones. Soft Stones. Shell. Hollowed and polished—engraved or not.*—38. An ewer in Oriental agate. Enamelled gold mounting. 16th century. Reign of Henry IV. Exquisitely composed and most delicately executed.—40. A box containing a selection of the prettiest German agates, cut out into oval forms, and disposed as a pavement on gold grounds. A Saxon work of 18th century.—42. A

scent box in oriental agate, the lid and mountings of enamelled gold. 17th century. Reign of Louis XIII. The style of the lid is a perfect specimen of the goldsmith's work of that age.—44. A cup in oriental agate. Engraved stones. 16th century. Reign of Charles IX. The cover is most rich and tasteful; and the whole, indeed, is a magnificent specimen of French goldsmith's work carried to its utmost perfection. Nothing can exceed the profusion of the ornamentation, the brightness of the enamels, the elegance and variety of its details, and the lightness, and at the same time the extreme solidity of the basement.—46. A cup in oriental agate. Mountings of enamelled gold enriched with rubies and pearls. 16th century. Reign of Charles IX.—50. A cup in oriental agate mixed with sardonyx. 16th century. Reign of Henri IV.—51. A cup, of the same period, beautifully enamelled.—75. An urn in German agate. Mountings of gold chiselled and engraved. 17th century. Reign of Louis XIV. This belonged to Cardinal de Mazarin.—77. An amber cup, of 17th century.—78. Amethyst ewer, with gold enamelled mountings. 17th century. Reign of Henri IV.—79. Do. do. 17th century. Reign of Louis XIV.—80. An amethyst vase of 17th century. Reign of Henri IV.—82. A basalt urn, with gold and silver incrustations; silver mountings. An Italian work of 16th century. Reign of Louis XIV. This belonged to Cardinal de Mazarin.—83. A cup. 17th century. Reign of Louis XIV. Two mythological compositions on the sides. A Bacchanal and Venus at her toilet.—*Rock-crystal*. 87. An ewer. 16th century. Reign of Francis I.—88. Ewer. The crystal is engraved with the story of Noah. Enamelled gold mountings set with precious stones. 16th century. Reign of Henri II. All the richness of the ornamentation has been lavished on the magnificent handle, which is most remarkable as regards the composition and the finish of the chiselling, and not less so on account of the brightness of the enamels and the profusion of the rubies

which enrich it.—89. An ewer of same date and reign.—90. An ewer of same date and reign, very tastefully decorated.—96. An ewer with silver-gilt mouldings and “appliques” of enamelled gold. 17th century. The enamels, lid, and silver-gilt foot are characteristics of the style prevalent under the reign of Louis XIV.—98. An amphora. 16th century. Reign of Henri II. The engraving is rich and fine.—99. Do. do. Reign of Henri III.—100. A basin. Beginning of 16th century. Reign of Louis XII. The handles are very fine, and their sculpture, of a very broad execution and of a firm design, are a reproduction of the masks and foliage seen on antique marbles; for such is the characteristic of the early period of the Italian imitations of 16th century.—101. A biberon or drinking-vessel of 16th century. Reign of Henri III. A delicate work. The goldsmith's work is ingenious, and the tone of the enamels of a happy contrasting effect.—103. A bottle. The handles are of gold; the mouldings around the base and neck of silver gilt. 16th century. Reign of Francis I. An innovation at that time. The ornamentation combines the two styles of engraving on hard stones—the intaglio and bas-relief. Probably a Venetian work.—104. An oriental flagon with a gold lid and filigree work. 10th century. The body and handle are cut out of the same block, and the ornamentation is sculptured in relief. It was given to Suger by a Count of Blois, who had received it from Roger I., king of Sicily.—105. A flagon, of 16th century. Reign of Henri II. The ornaments, gold enamelled mountings of the lid, handle, and foot are in the best style of 16th century.—106. Chalice. 12th century. Two modes of engraving on crystal may be seen here—the intaglio scrolls, a European process, and the relief, on the foot, an Eastern one.—107. A chalice of 15th century. The godroons or chasings of the edge are beautifully drawn and precisely cut.—111. A cup. 16th century. Reign of Henri II. Very fine engravings.—112. A cup, of 16th century, with enamelled

gold mountings and handles. The exquisite ornaments are most characteristic of the taste of French artists under the reign of Henri II. Nothing can exceed their elegance, airy lightness and good workmanship.—117 and 118. A basin and jug, of 17th century. Close of reign of Louis XIV. The handle is an excellent specimen of goldsmiths' work.—119. Drageoir (a cup used for serving dry or liquid sweetmeats), of close of 15th century. Reign of Charles VIII.—120. Ditto, of 16th century. Reign of Francis I. The enamels in the lower part simulate rubies, emeralds, and sapphires.—120. Ditto, same imitations.—125. A goblet. 16th century. Reign of Francis I. The cup, forming the body of the vessel and representing a fish, is cut out of a block of crystal, the brightness and transparency of which are extremely remarkable and very seldom seen.—126. A shell-shaped goblet of same age and reign.—127. A vessel of 16th century. Reign of Francis I. The intagli represent scenes of the Deluge.—128 to 130. Rock-crystal waiters of the 17th century, and reign of Henri IV.—145. A vase with enamelled gold mountings. 16th century. Reign of Charles IX. The handles assume the shape of fabulous serpents, and are cut out in the block. On the cover and lower portion are godroons and ornaments of the most exquisitely elegant design and perfect execution, after the taste for arabesques in fashion in Italy in the second half of the 16th century. The two engraved compositions represent—Judith after the murder of Holophernes, and Susan and the Elders. The goldsmith's mountings are of a most exquisite finish; the mouldings of great delicacy of profile; the tone of the enamels rich, varied, and of a most happy contrasting effect. The same richness and art are lavished in the ornamentation of the graceful knob of the lid.—*Jade*. 168. A cup of oriental jade with silver-gilt mountings. 17th century. Reign of Louis XIV. A perfect specimen of the chiselled goldsmiths' work of that period.—173. Drageoir. Hungarian jade. 17th century. Reign of Louis XIV. The

heads cut in coral are modern reproductions of cameos, representing the twelve Cæsars. The precious stones set in the mountings are amethysts, topazes, and chrysolites, mixed with turquoises.—182. An elegantly-designed jade urn of 16th century. Reign of Francis I. The cutting is excellent; the basement is tastefully profiled, and the knob of very just proportions.—*Jasper*. 184. An amphora of green jasper of 17th century. Reign of Louis XIII. The stone is of a fine grain and semi-transparent; the enamelled work is peculiar, the enamels imitating precious stones, set in broad masses, like a diaper, on a monochrome gold ground.—185. Basin of 16th century. Reign of Henry III. This fine block of green jasper, with red stains, is the largest known. It was presented to Henri III., when he was only King of Poland. The masks, winged figure, the escutcheon, with initials and crown of Poland, lack the elegance of anterior periods.—188. A cup in Sicilian jasper. 16th century. Reign of Francis I. Evinces the influence of B. Cellini's school.—189. A cup in oriental jasper. Same age and reign. The aventurine-like tone of the jasper is peculiarly scarce. The cup, which is cut with great skill, is remarkable for its lightness, the neatness of its edges, and thinness of its brim. The enamelled gold mountings are most tastefully designed and executed, so as to make it probable that it is the work of B. Cellini.—191. Green florid jasper cup of same age and reign. The high-relief group represents Neptune and Amphitrite. The figures are most delicately, minutely, and carefully handled.—196. Cup in agate-like green jasper. 16th century. Very delicately cut.—198. Cup. 16th century. Reign of Charles IX. The jasper stones are of the finest grain and semi-transparent. The cutting is most delicate. The mountings simple, yet admirably executed.—200. A cup. Same age and date. The jasper is mixed with red, green and violet, and is of extreme fineness. The enamels of the mountings are a model of design, perfect colouring and precise execution.—205.

A Cup. 16th century. Reign of Henri II. The little group in high-relief represents Charity. The engraved stones are lapis, onyx, amethysts, sardonyx, garnets, etc.; the subjects, heads of Roman emperors, goddesses and allegorical figures.—206. A cup of sanguine green jasper; the enamelled gold mountings are enriched with rubies. 16th century. Reign of Henri IV. A good specimen of the difference between the goldsmiths' work of the reign of Henri II. and that of Henri IV's. There is here an excess of detail and a prodigality of ornament and precious stones.—212. Part of a cup, ornamented with rare diamonds, emeralds, and rubies. 18th century. Reign of Louis XV. The bas-relief represents Silene, bacchanals, and children at play. The foot of this fine vase represents an Hercules in gold sitting on a trunk.—213. A drageoir. 16th century. Reign of Francis I. The jasper is most curiously and richly tinted with yellows, reds, white, violet tones, etc.—215. A porringer of 16th century. Reign of Charles IX. Delicately cut, and with a fine repoussé knob.—219. A Venetian mirror of 16th century. Richly framed.—220. Incense cup. The jasper is very fine and translucent, the cutting delicate, the goldsmiths' work most ingenious, the lavender and blue enamel harmonizes charmingly with the green tone of the jasper.—231. A vase in oriental jasper, with enamelled gold mountings. 16th century. Reign of Francis I. A work ascribed with much reason to Benvenuto Cellini, whose style and taste are displayed in the design and execution of the fantastical animals which form the bent-round handles; exquisite is the chiselling, most skilful and tasteful the management of the enamel in its tone, the varying thickness of the coating, etc. If not his, it is worthy of his fame and genius.—*Lapis*. 234. A cup. 16th century. Reign of Charles IX. The goldsmiths' work is of a high finish.—237. A fine cup of 17th century. Reign of Louis XIII.—242. A boat-shaped cup. 17th century. Reign of Louis XIV. This enormous piece of lapis-lazuli is of the brightest colour ever met in

blocks of a similar size. The silver-gilt statuette of Neptune rises at one extremity, the cup resting on four crouching sphinxes. The design of the godrooms lacks the elegance and good taste of the works of the 16th century.—**243.** A saltcellar. 16th century. Reign of Francis I.—*Porphyry*. **248.** An antique vase, transformed in the 12th century by Lorraine goldsmiths, and adapted to altar service. The vase itself is an Egyptian amphora. The present shape is that of an eagle. Observe the firmness and decision of the drawing; the broad and bold execution of the eagle's head, and more especially of the eagle's talons, which support the vase.—*Sardonyx*. **251.** An ewer, the body and the five fragments of which the cover is composed are sections of an antique Greek vase; the gold mountings enriched with enamels and precious stones, are a fine goldsmith's work of the close of the 16th century. Reign of Henri IV. A magnificent and most harmonious *ensemble* of forms and colours.—**252.** Ewer of 17th century. Reign of Louis XIII. Fine.—**253.** An ewer, 17th century. Reign of Louis XIV. The vase is antique, the cameos are modern.—**254.** A flagon in oriental sardonyx onyx. 16th century. Reign of Charles IX. A highly-finished, richly-decorated specimen; the contrast of colours on the gem are very decidedly marked and effective.—**258.** A scent-box, 17th century. Reign of Henri IV. The cup is marked with very dark tones, with some portions in agate, the gold enamelled colours set on the blue enamel of the handles, on the gold grounds of the cover and basement, form a decided opposition to the severe aspect of the sardonyx. The large stone in the centre of the cover is a fine sardonyx onyx, engraved and representing Mercury. Among other graven stones, two are portraits—one, next to a bacchant, is that of Queen Elizabeth; others of Henri IV., Marie de Médicis, etc., are seen on those decorating the basement.—**259.** Scent-box of 17th century. Reign of Louis XIV.—**260.** A cup of 17th century. Reign of Henri IV. The sardonyx is very

fine and dark.—**261.** A cup, enriched with precious stones. 16th century. Reign of Henri IV. A fine gem, most effectively toned. The handle is a dragon in high relief, completely enamelled, with opal eyes and wings sparkling with diamonds and rubies.—**262.** A cup, same age and reign.—**265.** A cup of 17th century, and an excellent specimen of the style of ornament in fashion under the reign of Louis XIV.—**268.** A goblet of 17th century. Reign of Henry IV. Very richly ornamented.—**273.** An antique vase, said to have belonged to Mithridates. A taste for vases, cut in precious stones, always characterised the Asiatics, who communicated it to the Romans, who in turn became passionately fond of their *gemmata pоторia*.—**274.** An antique vase, transformed in the 12th century by goldsmiths from Lorraine, for altar service. It is almost a repetition of No. 270.—**275** is a fine Greek vase with mountings and enamelled ornaments of the 16th century.—*Serpentine Stone.* **276.** Paten of a chalice which belonged to Suger, Abbot of St. Denis, under the reign of Louis the Younger. The stone was cut in the East and set in France, 12th century.

ENAMELS.

They are arranged in the glass stands on both sides of the Gallery. Enamel, a name derived originally from the early German word *smelzan*, to melt, is a vitreous substance, made into a sort of paste, and coloured by means of metallic oxydes, which render it, according to their nature, either transparent or opaque. Fire fixes this coating on the object which it is intended to decorate, be it copper, gold, or silver. Enamelling was known to and practised by the Asiatic races, who introduced its processes into Greece. But if we consider only the productions of Christian enamelling, three different processes appear successively, and correspond to the three great evolutions of modern European Art: 1. *Cloisonné Enamelling*.—A name (from cloison, literally partition wall) applied to the enamel when it is melted in compartments, formed by thin metallic blades, soldered on the ground of the object itself, and so connected and combined as to form a design which is on a level with the enamel. This process historically corresponds to the Greco-hieratic or Byzantine period—6th to 11th centuries. The forms are stiff and rigid; the expression null. It is the work of goldsmiths. 2. *Champlevé Enamelling* is said when the metallic bands are reserved in the metal itself, by the hollowing of all the intermediate parts which form the alveoles

into which the enamel is laid and fused. This new art corresponds to the 12th century and its artistic development. Though still subordinate to architectural design and wants, enamelling was now practised by chisellers who cast aside the fetters of Greek formularies, and by gradually borrowing the principles of Italian painting, then in its first phase of development, attained to greater suppleness in their drawing, gave more expression to their heads, and evinced greater variety and freedom in their compositions and subjects. 3. *Translucid Relieved Enamelling* is said when the metal is chiselled *in-cavo*, so as to figure like a bas-relief, on which are poured translucent variously-coloured enamels, whose tones darken according to the depth of the hollows. They are the work of chisellers turned sculptors, and correspond in date to the 14th, 15th, and beginning of 16th centuries. 4. *Painted Enamelling* is applied when the metal plate is entirely covered with enamels, the drawing and modelling requiring only an artist's hand. Corresponds to the great outburst of Italian painting in the 16th century, and to the complete and definitive secularisation of art. The present collection is very fine and valuable. We have adopted French designations to facilitate research.

1. *Cloisonné Enamels*.—1 to 24. Twenty-four plates decorating a gospel-case in repoussé gold, of 9th century. From the treasure room of St. Denis, representing symbols and emblems of the Evangelists.

2. *Champlevé Enamels*.—(A) *Rhenish*. 25 to 80, of which notice more especially : 25. Circular plate of 12th century : adoration of the Magi.—26 to 59. Plates decorating the reliquary of Charlemagne's arm. 12th century.—70 to 72. Reliquary of Saint Henry, Emperor of Germany ; close of 12th century.—73. Square plate, St. Sebastian, St. Livinus, and St. Tranquillinus ; beginning of 13th century.—80. A specimen plate of beginning of 14th century.—(B) *Limoges*. 81 to 161.—82. Plate of 13th century ; subject, the death of the Virgin.—84 and 85. The Crucifixion.—94 to 101. A reliquary in the shape of a house, with four plates, New Testament subjects.—102 to 111, and 112 to 119. A reliquary and a shrine.—122. A richly-decorated crosier of the 13th century, gilt and enamelled on copper, from Abbey of Montmajour.—125. A ciborium of 13th century.—149 to 153. A casket of 14th century, with the escutcheons of France and England.—(C) *Italian*. 162 to 168.—162. A four-lobed

rose-shaped plate, of close of 13th century. The rest are of the 14th century.—(D) *Spanish (Inlaid Enamels)*. 169 to 172.—169. Necklace composed of 78 small square plates. 16th century.—171 bis. A casket, richly ornamented.—(E) *Hungarian*. 173. A silver-gilt cup, probably of 16th century, with twisted filigree ornaments

3. *Translucid Relieved Enamels*.—175 to 189.—175 and 176. Two square plates decorating a dyptych. Close of 14th century. Subjects: Baptism of Christ and Crucifixion.—190. A plate ornamenting a pocket mirror of 17th century. The enamelling is a happy though modified imitation of Byzantine cloisonnés; the ground is artificial white crystal.—191 to 197. Specimens of Venetian enamelling: ewers, flagons, trays, etc.; all of the beginning of 16th century.

4. *Painted Enamels*.—*Italian specimens*. 198 to 200. Of 16th century.—*Limoges specimen*. 201. A medallion portrait of Jehan Fouquet, painter of Louis XI. Close of 15th century.—*Limousin Schools. The Pénicauds*. Works of Leonard (Nardon) Pénicaud, 1470?—1540?—Specimens 203 to 210.—Specimens by Jean I. Pénicaud, his nephew: 211 to 213.—Specimens by Jean II., or Pénicaud the Younger: 214 to 216. The latter is a portrait of Pope Clement VII.—Specimens by Jean III. Pénicaud: 222 to 231. His drawing is Parmegianesque, but his subjects are generally borrowed from Raphael, Rosso, etc.—Specimens of Pierre Pénicaud (he followed the style of Jean III.): 237 to 243.—*The Limosins*. Léonard Limosin, the head and founder of the family of artists of this name, and the most celebrated among Limoges enamellers, was born in 1505 and died towards 1576; specimens 248 to 366. The most important are No. 248. A square plate representing Psyche carried off by Zephyrus, after a composition by Raphael. Dated 1535.—249 to 268. A double backgammon and chess-board, consisting of twenty plates. Dated 1537.—269 to 273. Five plates. Subject: Psyche's father consults the oracle of Apollo; after a composition by Raphael.—274 to

278. Psyche's toilet; after Raphael.—281. A presumed portrait of Melancthon. 1550.—282 to 304. A votive altar, described as that of La Ste. Chapelle, 1552; subject, from the Passion. Notice No. 289, Francis I. kneeling in prayer; and 290, Queen Eleonore.—305 to 327. Twenty-three plates of the same votive altar which was placed in the Ste. Chapelle, Paris, over the altar of the choir. Subjects, from the Passion, Angels; and 312 and 313, Henri II. and Catherine of Medicis.—330. Portrait of the Constable Anne de Montmorency at 63. Dated 1556.—339. Francis of Lorraine, Duke of Guise. 1557.—340. Henri II. of France.—359. Francis II.—360. Catherine of Medicis.—363 to 366. Specimens of his later period, and that also of his decline in point of taste and skill.—367 to 381. Specimens wrought in L. Limosin's workshop.—*Jehan Limosin*, born 1561. His drawing is mannered, his musculatures exaggerated; the profile of his heads sharp, long, and angular. Specimens, 382 to 392. All of end of 16th and beginning of 17th centuries.—*François Limosin*, ob. 1646. His style comes nearer to that practised by enamellers of the 16th century.—Specimens 393 to 398. *Joseph Limosin*. Born towards 1606. His style is an imitation of the De Courts' School. Specimens 399 and 400. Two salt-cellars, with mythological figures.—*The Nouailhers*. Middle period of 15th century. A Limoges series of artists of the same name and family, of whom Colin or Couly Noylier, as it was then written, is the most celebrated. His drawing is negligent, his enamelling excellent; but he had a mania for French and Latin inscriptions, which mar most of his works. His figures are archaic in type and his enamelling vitreous; the articulations of the knees and elbows of his figures seem to protrude the skin. Specimens 401 to 423.—*Pierre I. Nouailher*. The Renaissance style somewhat influences his style; specimens 424 to 429.—Specimens by *Jacques, Pierre II., and J. Baptiste Nouailher*, 430 to 437.—*The Reynolds*, another celebrated family of enamellers of the 16th cen-

tury. *Pierre Reymond*. Beginning of 16th century. His style is characterised by a precise and vigorous drawing; a somewhat mannered composition; a colouring somewhat hard, dull, timid, and not always tasteful. Specimens 438 to 493.—*Martial, Jean, and Joseph Reymond*. Specimens 494 and 495. The first belongs to the De Court school. The enamels are very bright; the carnations salmon-toned; the drawing correct, but mediocre. The latter (495) belong rather to the Pierre Courteys school, and their works evince a similar depth of bright tones; the same violet-tinted clouds; the same *sfumato* in the shadows, and almost the same angularity in the profiles, and a good but too decided modelling.—*M. D. Pape*. Belongs to the same schools with some slight differences. His style has great breadth; his "grisailles" are powerfully toned; his faces all bear a sinister expression, owing partly to the way in which he lights the white of the eyes. Specimens 496 to 511.—*The Courteys*. Another celebrated family of Limoges enamellers. 16th century. *Pierre Courteys* (or Courtoys) worked in the middle of 16th century. His figures are drawn with a certain amount of exaggeration in the outlines and harshly coloured; the flesh tones are salmon-coloured and laid on a violet or bluish preparation; water and clouds are powerfully coloured with violet, which harmonises and blends with intense greens, lighted by a few slight touches of white. Specimens 512 to 556, of which notice more especially 513. Ground subject, The Earth and the Sea; an allegorical composition of 1568.—514. Apollo and the Muses, after Luca Penni.—515. The Niobides, after G. Romano.—520. The month of October, after Et. de Laulne.—523 to 531. A casket. Subjects, Creation of Man, ditto of Woman; the Blasphemer lapidated; the feast of Belshazar; David appeasing Saul; Lot and his daughters.—535 and 536. The good Samaritan (on the outside) and Job on his dung-hill, in the inside.—537 and 538. February and July. (See 520.)—539. Triumphs of Diana and of Juno.—540 to 556. Sixteen

plates, forming the altar of the château of Ecoeu. Subjects, scenes from the Passion. — *Jehan Courteys*. Middle of 16th century. His subjects are mostly borrowed from the Italian masters of that period; his style is mannered, his flesh tones exceedingly salmon-coloured, the execution too finished, and the enamelling sparkling. Specimens 557 to 579. Those ascribed to him are 580 to 587. — *The De Courts* (Limoges). 16th and 17th centuries. *Jehan Court*, dit *Vigier*. His drawing has all the firmness and precision of P. Raymond, and the colouring, *sfumato* and violet tones, of P. Courteys. Specimens 589 and 590. — *Jehan de Court*. His style hovers between that of L. Limosin and that of Jehan Courteys. Specimen 591. — *Susanne de Court*. Her style betrays the bad taste and weakening principles of the middle part of the 17th century. Specimens 592 to 595. Specimens of her workshop, 596 to 600. — *The Laudins* (Limoges). 16th, 17th, and 18th centuries. Though preserving still some sparks of the sacred fire of former times, the artists of this family and school evince decided marks of decay. Specimens of the *Noels*, *Jacques*, etc., 602 to 685. Notice, however, Nos. 609 to 620. The twelve Cæsars. — 658. Triumph of Cæsar, after G. Romano. — 659. The pillage of a city, after same. — 660 and 661. Air and Earth — 685. Martyrdom of St. Agnes, after Domenichino. 1730.

GOLD AND SILVERSMITHS' WORK.

A great portion of the specimens described here will be met with in this gallery; the rest are scattered in different rooms.

Mediæval period. — *Byzantine*. 10th to 16th centuries. Specimens, 709 to 711. — *German*. 12th century. 712. A casket reliquary containing the arm of Charlemagne. — 713. Reliquary of St. Potentius. — *French*. 12th to 15th centuries. 714. A reliquary cross. 1174—1205. — 717, 718, 719. Croziers. 13th century. — 733 and 734. Two fine monstrances of the close of 15th century. — 738 to 745. Rings of 15th century. — *Renaissance period.* — *Italian*. 16th century. 750 to 760. — 761.

Mounting of a rock-crystal cross of 16th century.—**758** and **759**. Two curious Venetian lanterns, gilt, chiselled and enamelled.—*German*. **761** to **782**.—**764** and **765**. An ewer and tray in chiselled silver, partly enamelled and gilt. 1535. Subject, the siege of Tunis by the troops of Charles V.—*French*. **783** to **844**.—**787**. Equestrian statue of a female, in repoussé silver, style of G. Pilon. Fine.—**788**. A processional cross.—**792**. A silver-gilt cup, supported by a statuette of Bacchus. Subject, Vulcan's forge.—**806** to **815**. A series of watches, mostly in rock-crystal, of the close of the 16th century.—**816** to **820**. Pendants in enamelled gold.—**821** to **841**. Rings, mostly in enamelled gold, set with precious stones.—**842** to **844**. Iron works, rings, tablets, etc.—*17th century period*.—*Italian*. **845** to **851**.—*German*. **852** to **865**.—*English*. **866** and **867**. Insignia of the garter and a silver watch, by Ph. Corderoy, of London.—*French*. **868** to **893**. Observe Nos. **876** and **877**. Two fine cups.—*18th century period*.—*Italian*. **894** and **895**.—*German*. **896** to **898**.—*French*. **899** to **903**.—*19th century period*.—**904** and **905**. Statuettes in silver of Napoleon I. and Marie Louise.—**906** and **907**. Tortoiseshell boxes with miniatures; two flower-pieces, by G. Van Spaendonck.—*Oriental*. **913** to **925**.

HISTORICAL RELICS.

There was formerly a *Musée des Souverains*, which consisted of five rooms containing objects of great historical interest, and which had belonged to the sovereigns who have ruled over France since the earliest ages. After the 4th September this gallery was suppressed, and its contents have been mostly dispersed among other museums, or returned to the public or private collections from which many had been received on loan. If ever reorganised, it will be at Versailles and not at the Louvre. See *Historical Rooms*, where what little remains has been succinctly described, after Mediæval and Renaissance Galleries (Ivories, Sauvageot collection, etc., first floor). A few remains have been brought here and placed in the glass cases already mentioned as being placed at one extremity of this gallery.

Carlovingian period—**20**. The sword of Charlemagne. The handle, mountings of the scabbard and of the belt

are in gold. The ornamentation of the pommel is of eastern design, and enriched with saphyrs, topazes, amethysts, and other precious stones. It was formerly kept in the Abbey of St. Denis, and since the 13th century bore the name of "Joyeuse." It was invariably used at the coronation of French princes.—21 and 22. Spurs of Charlemagne.—*Capetian period*.—26. Hand of justice of the kings of the third race (the Capetians), and which they carried at the ceremony of their coronation and anointing. The ivory is the only part that authentically belongs to this early period.—27. Vase of Alienor, queen of Louis VII. It is in fine and antique-cut rock-crystal. The silver-gilt mountings are of the year 1140. Their filigree ornamentation is of a happy design, and executed with great care and finish—a work of Abbot Suger's goldsmiths of St. Denis. The four small escutcheons (enamels) on the neck bear the old arms of France—*fleurs-de-lys* on a blue ground.—33. Silver-gilt clasp of the royal mantle of St. Louis.—34. Signet ring of St. Louis. The stone is a pale sapphire, on which is engraved the king's figure.—35. St. Louis' casket. Proceeds from the Abbey of Lys, founded by Blanche of Castille. It is in beech wood, covered over with parchment, a glaze, a metal leaf, and coats of paint. A fine specimen of the 13th century decorative art. The numerous shields represent the six great peerages of the kingdom at that time—Burgundy, Normandy, Guyenne, Champagne, Flanders, Toulouse, different comtés, the arms of Henri II., of England, etc.—38. A fine reliquary, given in 1339 by the widow queen of Charles IV., Jeanne, to the Abbey of St. Denis. Observe the very fine enamels (14th century) on the pedestals; the silver-gilt group of the Virgin and Child. The subjects on the enamelled *nielli* are from the Passion.—41. A royal sceptre to the effigy of Charlemagne, a work executed by the goldsmiths of Charles V. Charlemagne's high-relief statuette stands on a full-blown lily.—55. Complete set of armour of Henri II., of France, in polished iron. The figures and

ornaments in bas-relief are all repoussé work. The skilful armourers who modelled these compositions borrowed their subjects from Lucan's poem of "Pharsalia." It is a wonderful masterpiece of composition and execution on metal by French artists.—57. Shield of King Henri II., in chiselled, damascened, repoussé iron. The principal subject is the attack and defence of the city of Bonifazio, in the Island of Corsica. The besieging forces are French troops, commanded by Marshal de Thermes. The besieged are Ottoman troops, under the command of Draghut.—60. Helmet of Henri II. Of the sort known in France, in the 16th century, by the name of "Bournignote." An Italian work.—65. Missal of Catherine of Medicis, widow of Henri II., and mother of King Francis II., Charles IX., and Henri III. Manuscript on vellum. The greatest part of the text was a prayer-book, which was made in 1531 for Francis I. It contains fifty-eight portraits on vellum of princes of the House of Valois.—68. Shield of King Charles IX., in gold; engraved, chiselled, and repoussé; decorated with three sorts of enamelling—the opaque, translucent, and cloisonné. It was made expressly for the king, whose Latin initial letter K is repeated sixteen times in oval-shaped medallions. The great central composition represents several military operations—cavalry encounters, an assault of a citadel, etc. There is on the whole a very striking similarity of composition between this and Henri II.'s shield, which it was probably desired should be the case, and the artists were the same.—76 and 77 to 96. Reliquaries, candlesticks, chalice, cross, cruets, incense-cups, etc., executed in the 15th and 16th centuries, and given by Henri III. to the altar of the Holy Ghost.—102. Mirror of Queen Mary of Medicis, in rock-crystal, and framed in enamelled gold set with agates, and which is enclosed in a small monument, composed of precious stones of the first water, and decorated with engraved stones (among others, a magnificent sardonyx with a winged Victory), and twelve heads of the Cæsars on

before, and never since, have better effects been obtained from these two great qualities of gold, in a jeweller's point of view—its malleability and extreme ductility.

Now crossing the *Salles des Sept-Cheminées*, *Henri II.*, and *Louis Lacaze*, we should visit the *Salle des Bronzes* if we wish to continue our study of antiquities.

SALLE DES BRONZES.

It opens on the corridor between the *Salle Louis Lacaze* and the *Galleries of Drawings, Pastels, etc.*, and was the ancient chapel of the Palace of the Louvre. It now contains 1022 articles, all or mostly all in bronze, which proceed from the Musée Napoleon III., etc. Our classification is based on that of the especial catalogue of which part the first has been published.

N.B.—Observe, before entering, the magnificent gates, similar to those in *Galerie d'Apollon*, and of same date and origin.

Mythology. From 1 to 441. 14. Jupiter nude, standing, resting a hand on a wheel. Greek.—25. A Juno seated on a rock. A fine specimen of the style of Magna Græcia. The attitude is dignified, and the type of the face is beautiful.—36. Minerva. An early Etruscan work.—55. A very early Etruscan statue of Apollo.—60. Ditto. A very early Greek work.—62. An Apollo not unlike in pose to the colossi outside the Palace of Khorsabad.—64. Apollo. The hemispheric helmet here is similar to that reproduced in some Nimroud *bassi-relievi*.—65. A candelabrum, with a figure of Apollo at the base. A curious specimen of very early Etruscan art.—69. Apollo. An early Greek work.—71. Apollo. A gilt statue, found near Lillebonne (France).—75. Apollo. One of the latest works of Polytheist art, found in Gaul, end of 4th century. B.C.—93. Mars, with silver eyes. A very early specimen, found in Sicily.—95. Mars. Found at Cadiz in 1850.—97. A fine bearded head of Mars, found near Abbeville.—98. A bearded Mars, probably a portrait, of a highly-finished execution.—110. A statuette of Venus, found at Sparta. Very early. The figures of Venus here form a series corresponding to the history of art.—112. A Venus, of very early Etruscan style.—116. Venus. The dress is that of Assyrian females.

An Etruscan work.—122. Venus Cælestis or Astarte.—125. Venus Victrix. Compare to Venus de Milo, in point of subject and pose.—132. Venus. A Greek specimen, found in Syria.—170. Venus and Love. A fine Etruscan work.—191. Winged Eros (Love) seizing a goose. A very fine repoussé work of Greek style. A replica in the British Museum.—214. Mercury, with silver eyes. Very fine specimen of Greek art.—231. A Mercury erect, found at Bordeaux. A good specimen.—239. A Hermes, with the Egyptian “pachent” on the head.—244. A patera, with bas-reliefs.—275. An aged and bald Silenus. Early style.—277. A fine bust of Silenus, found at Lyons. Right hand restored.—346. A bearded and nude Hercules, found at Portici in 1803.—370. Omphale, Queen of Lydia, decked with the lion’s skin. An interesting bronze, found at Pierre (France).—383. A centaur. Very early Greek work.—386. A bearded Ethiopian pigmy.—396. One of the Gorgons, sisters of Medusa, in the act of pursuing Perseus, who has just cut off Medusa’s head. Very early style.—408 to 413. Sphinxes of Asiatic, Etruscan, early Greek, and Alexandrine styles.—414. A syren. A well-finished work. Other types of syrens to No. 420.—421 to 427. Specimens of bronze griffons, mostly of Etruscan style.—439. A finely-modelled Achilles, of Greek style, from the Este and Pourtalès collection—has a very striking resemblance to the copy at Naples of Polyclete’s Dorypharos.—440. Laocoon clasped by a serpent. Found near Belâbre (Indre).—*Local divinities. Asia.* 442. A bearded god, probably Mydas.—*Europe. (Gaul.)* 448. Hercules Ogmius, found at Grignon.—*(Italy.)* 450. Brouton. A fine bust; proceeds from the Palace of Fontainebleau.—456. A winged Lasa. Fine Etruscan style.—459. Head of the goddess Roma.—464. One of the Lares. Very early style.—494. Vertumnus. Fine.—*Africa.* Heads and masks of Jupiter Anemon, 506 to 508. The Egyptian divinities here are Greek or Roman copies or altered imitations.—509 to 538. Serapis, Isis,

Horus, etc.—539 to 590. Silver statuettes, masks, busts, cups, etc., found in 1836 at Nôtre-Dame d'Alençon (Maine and Loire), mostly relating to the sanctuary of Minerva, where they had been deposited.—591 to 616. Busts, statuettes, masks of antique drama.—617 to 619. Charioteers, gladiators.—620 to 625. Types of different peoples.—626 to 631. Types of slaves. Observe No. 627, a *prefericulum*. A very fine vase in the shape of a young slave's head, found at Gabii, near Rome, by Prince Aldobrandini.—*Iconography*. (Portrait statues.) 632, 633, 634. Alexander.—635. Cleopatra.—649. Nero.—653. A colossal bust of Claude.—654. A colossal head of the same emperor.—655. A finished statuette of young Nero.—657. Colossal bust of Titus, from the Château de Richelieu.—*Divers animals*. 755 to 759. Different types of monkeys, rarely found in most collections.—765 to 779. Types of dogs.—785 to 827. Types of lions.—843 and 844. Types of cats.—863 to 875. Types of horses, of which notice 863. A fine Greek work.—956. A finished large figure of a cock, found at Lyons in the Saône.—975 to 991. Fishes.—994 to 998. Shells.—999 to 1022. Plants and fruits, of which notice 1015, a crown of flowers, fruit, and foliage, found in Lower Egypt, as well as No. 1016.

Now, if we cross *Salles Louis Lacaze* and *Henri II.*, we may visit the *Gallery of Antique Ceramics*.

GALLERY OF ANTIQUE CERAMICS.

A series of nine large rooms *en suite* have been assigned to the numerous but not exceptionally valuable specimens of Greek, Etruscan and Roman pottery which formed part of the now-suppressed *Musée* Napoleon III., which consisted almost entirely of the Collection.

Campana, purchased by the French government in 1861 from the Roman government for the sum of £174,600, and to which were subsequently added several new acquisitions, as well as the collection brought over from Syria by M. Ernest Renan, from Greece by MM. Heuzey and Daumet, and from Asia-Minor by MM. Perrot and Guillaume. The Ceramic collection consists of 4,500 vases and of 1,800 different objects in terra-cotta, such as statues, busts, sarcophagi, drinking-vessels, lamps, a fine series of *bassi-relievi*, etc. There are but few very choice specimens of Etruscan and Greek art ; but *quantity* may be, to a certain extent, and in some cases, a substitute for *quality* ; and in point of diversity of form, of examples illustrating the historical development of art, this collection is certainly very important and interesting. No catalogue.

Entering by *Salle des Sept Cheminées* :

FIRST ROOM.

Ceiling. Subject : The presentation of Poussin by Cardinal Richelieu to Louis XIII. On the sides two allegorical figures—Truth and Philosophy, the two principal characteristics of the painter's genius, by *Alaux*.—In the *Voussures*, the twelve labours of Hercules, after Poussin's compositions, which no longer exist. *Bassi-relievi*, heads, vases, and inscriptions from Cyprus ; vases and statues from Rhodes ; Phœnician, Nabatean, and Aramean inscriptions. In the centre of the room, a statue, found at Idalium (Cyprus).

SECOND ROOM.

Ceiling. Subject: The Battle of Ivry and the clemency of Henri IV., by *Steuben*.—*Voussures*. Portraits of the most celebrated personages of the reign of Henri IV. Urns, vases, and dishes in terra-cotta, of an early period.

THIRD ROOM.

Ceiling. Subject : the French sculptor, Puget, presenting his group of Milo of Crotona (now in the Gallery of Modern Sculpture, Louvre) to Louis XIV., in the gardens of Versailles. By *Devéria*.—*Voussures*. Subjects, representing the principal events of Louis XIV.'s reign, his principal foundations, and Puget's most important works.—Painted vases of the primitive period, *Roman urns and cups*, Greek bronzes.

FOURTH ROOM.

Ceiling. Francis I., accompanied by the Queen of Navarre, his sister, and all his court, receiving the paintings and the statues brought by Primaticcio from Italy. By *Fragonard*.—*Voussures*. The Genii presiding over the Arts.—Tombs, sepulchral lamps, urns, and painted *bassi-relievi*. In the centre the well-known Lydian sarcophagus found at Cære. It represents a deceased married couple lying out-stretched after the Etruscan manner on a couch, which calls to mind Assyrian sculptures. The attitude is graceless, the drawing incorrect; and the drapery lacks the nobler style at which Greek art early arrived. At the same time, the treatment of the hair, the form of the nude parts, the constraint in the head, and oblique position of the eyes, are characteristic. The whole is painted, and this with a sober and harmonious effect.

FIFTH ROOM.

Ceiling. An allegorical representation of the revival of the Arts in France.—*Voussures*. Eight historical subjects from the time of Charles VIII. to the death of Henri II. By *Heim*.—Corinthian vases found at Cære, in Etruria.

SIXTH ROOM.

Ceiling. Francis I. knighted by Bayard. By *Fragonard*.—*Voussures*. The Genii presiding over Knighthood and military art.—Vases found in Magna Græcia.

SEVENTH ROOM.

Ceiling. Charlemagne receiving the Bible from Alcuin. By *Schnetz*.—*Voussures*. Four medallions of personages of the time.—Same series of vases continued.

EIGHTH ROOM.

Ceiling. Louis XII. proclaimed Father of the People at the States-General of Tours, 1506. By *Drolling*.

—*Voussures*. Arms of the cities who sent deputies on that occasion.—Candelabra, lamps, vases, dishes, and bronzes. Notice the red vases with painted subjects, often grotesque, and always full of life, movement, and true artistic instinct.

NINTH ROOM.

Ceiling. The expedition to Egypt under the orders of Napoleon I., by *L. Coignet*.—*Voussures*. A painted frieze, imitating bas-relief, representing the principal events of that expedition.—Interesting frescoes from Pompeii, sent in 1825 by Francis I., of Naples. In the glass stands in the centre, and others close to the windows, curious specimens of Greek and Roman glass, mosaics, etc.

Here may be entered the Galleries of Egyptian Antiquities ; but we will do better to retrace our steps through these same rooms and re-enter the following parallel *Gallery of Greek and Etruscan Antiquities*.

GALLERY OF GREEK AND ETRUSCAN ANTIQUITIES.

Here we have a series of antiquities found in Greece, in Ancient Etruria, and the South of Italy. The collection, a most valuable one, though very inferior to that in the British Museum, occupies four rooms. The visitor's attention will be attracted by the terra-cotta vases, some of unusual size, particularly those standing on the marble tables, and others remarkable for the delicacy of their execution and high state of preservation ; by the series of utensils of domestic life seen in these cases, and which picture so vividly the daily life and customs of the wealthy and refined inhabitants of Pompeii and Herculaneum, whence they chiefly proceed ; by the collection of enamelled Etruscan jewellery, the curious cameos and gems, the coloured glass of Phenician, Greek, and Roman origin, the bronze instruments, and the antique ivories, some of which go back as early as the 10th century B.C.

N.B.—There is no catalogue.

Enter by the Salle des Sept Cheminées, through a door corresponding to that which gives access to the galleries just described.

FIRST ROOM.

Ceiling. The apotheosis of Homer. A copy of Ingre's composition, now in the Luxembourg.—*Voussures.* The seven cities which claimed to have given birth to Homer.—On the mantelpiece stands the bust of Visconti, the late lamented architect who furnished the designs for the completion of the Louvre.—Plaster casts, small bronzes, glassworks, etc.

SECOND ROOM.

Ceiling. Vesuvius, personified, receiving fire from Jupiter to consume Herculaneum, Pompeii, and Stabiæ, by *Heim.*—*Voussures.* Six pictures representing scenes of desolation, the death of Pliny the elder, and Pliny the younger writing his letters. Etruscan vases of very great size, and variously designed.

THIRD ROOM.

Ceiling. The nymphs of Parthenope carrying their household gods to the banks of the Seine, under the guidance of Minerva. By *Meynier.*—*Voussures.* Four pictures: the syren Parthenope, Pluto and Vulcan, two groups of children.—Greek terra-cotta statuettes and *bassi-relievi.* The compositions are truthful, the action animated, the drawing facile, the draperies broadly treated.

FOURTH ROOM.

Ceiling. Cybele, the Magna Mater, protecting Stabiæ, Herculaneum, Pompeii, and Retina from the fires of Vesuvius. By *Picot.*—The *Grisailles* are by *Fragonard.*—Terra-cotta objects found at Tarsis in Cilicia.—162. A statuette of Venus Aphrodite, a variante of the Venus of Milo (?), a mask of Medusa, found at Athens, etc.

Here are entered the *Galleries of Egyptian Antiquities.*

GALLERIES OF EGYPTIAN ANTIQUITIES.

(MUSÉE EGYPTIEN.)

The Egyptian antiquities in the Louvre occupy eight rooms, of which three are situated on the ground floor, and will be described in Part the Third (Egyptian Sculpture), and the rest on the first floor, which are entered either by the staircase leading from the ground floor rooms or by the galleries we have just described. We have adopted and advise the latter course. The ground floor galleries have been chiefly consigned to works of sculpture and monuments of great size and weight, whilst those we are about to describe are filled by specimens of ceramic art, statuettes, *bassi-relievi*, utensils and objects of domestic use; or records of historical personages, events, or periods connected with funereal and religious rites and ceremonies. They are mostly the fruits of French researches in Egypt, commencing under the Consulate, being largely increased under the reign of Charles X., and subsequently again by the more recent discoveries of Mariette, etc.

FIRST ROOM.—SALLE DES COLONNES, AND ALSO SALLE DU TRÔNE.

Ceiling. A magnificent one divided into nine compartments, painted by *Gros*. The centre compartment represents Glory supported by Virtue, with scrolls bearing the names of celebrated French warriors, statesmen, and writers. The compartment to the left represents Mars, crowned by Victory, listening to Moderation, checks his fiery steeds and lowers his spear. In the distance, the pillars of Hercules. The compartment to the right represents Truth, assisted by Time, receiving the protection of Wisdom. The six other long compartments represent the most celebrated ages in the history of Art personified by the busts of *Pericles*, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls bearing the names of the cele-

brated writers of their age.—This fine ceiling rests on white marble Corinthian columns, which divide the room into three parts. In the centre of the floor is a fine mosaic, in the middle of which stands a fine black granite polished statue of Nesa-hor, who governed the provinces of the south under King Onaphres (585 B.C.) He holds on his knees the goddesses of Elephantine, where he resided.—Before the middle window, a square wooden painted sarcophagus of a priestess of Ammon, with scenes from the life led in the next world, and extracts from the funereal ritual.—Next *glass case (K)*, the sarcophagus of a princess of the 22nd dynasty.

SECOND ROOM.—SALLE DES MONUMENTS RELIGIEUX

Ceiling. Science and Genius aiding Greece in exploring Egypt. By *Picot*.—*Voussures* and *grisailles*. Allegorical subjects by *Vinchon* and *Gosse*.—*Glass case (A)* contains the principal gods of Thebais, and more particularly the three persons of the Divinity: *Ammoùn*, the Father; *Maut*, the Mother; and *Khons*, the Son. They are represented isolated or jointly. In the lower part of the case are seen the rams and vultures which symbolised them.—*Glass case (B)*. Figures of *Neith*, a Saïte divinity, the mother of the Sun; of *Ptah*, the ruling god at Memphis; *Rà*, or *Phrà*, the Sun, universally adored in Egypt, and from which the Pharaohs derived their name; *Mont*, the god of battles; *Anhour*, a solar divinity; *Ma*, the daughter of the Sun and goddess of Justice and Truth; *Selk*, another solar daughter, whose emblem is a scorpion; *Sekhet*, with a lion's head, an avenging goddess—sometimes represented with a cat's head. A pretty statuette in grey granite is seen in the centre of the room, and a fine one of Ammoùn on the chimney. *Hathor*, the Egyptian sacred type of beauty, especially with respect to the eyes; the cow is her emblem.—*Glass case (C)*. It is consecrated to the Osiris mythology. Statuette of Osiris,

the infernal judge, the Serapis of the Greeks ; emblem, a hawk. *Set*, the Greek Typhon, murderer of Osiris, and god of Evil ; symbol, a quadruped. *Isis*, Osiris' sister and wife ; her headdress is a disc with two horns. *Anubis*, god of Mummies ; characteristic, a jackal's head. —*Glass case (E)*. The monstrous god *Bes*, in its two characters of a warlike god and one presiding over dance and music ; often likened to a bull with a human head, and thus, probably a prototype of the Greek centaurs. —*Glass stands. (F)* Attributes of gods : a sacred whip. *(G)* Bronze beards, divine and human. *(H)* Sacred serpents and other reptiles, and hawks with human heads, symbols of the soul. *(I)* Sacred attributes in enamelled earthenware, glass, and stones used in religious ceremonies. *(J)* Large models on metal leaves of the symbolic eye, applied to mummies. —*Glass case (K)*. The whole of the Egyptian Pantheon is represented here, with the names of the numerous divinities of which it consisted. The figures of Isis and Imotes are masterpieces of Egyptian enamelled earthen statuettes. Notice, also, the highly-finished bronze figure of Anhour. On a calcareous stone stela is represented an Asiatic Venus of a curious type. —*Glass stands. (L)* Religious symbols, most of which were used as amulets ; among others, the sacred knot called the consecrated cross, the symbol of life. *(M)* Symbols and attributes in gilt wood, repousée, or engraved. *(N)* Symbols and attributes in hard stones, glass paste, and enamelled earth. *(O)* Horus' eyes, symbolic, and possessing, besides, an astronomical sense. *(P)* A collection of amulets in the form of sacred animals, each of which belonged to some special divinity. *(Q)* A series of sacred beetles, symbols of paternal and, in a mystic sense, of divine generation, and more latterly an emblem of the world. —*Glass case (T)*. Small models of chapels, altars ; statuettes of gods ; figures of priests and adorers ; a collection of curious insignia used in processions, such as griffons, cats, crocodiles, scorpions, monkeys, etc.

THIRD ROOM.—SALLE FUNÉRAIRE.

Ceiling. Egypt saved by Joseph, by *Abel De Pujol*.—*Voussures.* Four *bassi-relievi* imitating bronze, and representing the great events of his life.—*Glass cases.* (A) Funereal coffers and cases destined to contain sacred statuettes. Funereal couches. (B) Funereal figures. Among the enamelled ones, we may observe that the bright blues belong to the 18th dynasty, and the bright rose tints to the 19th. (C) Wooden funereal figures, finely engraved and curiously painted. The panel over the chimney is covered by a mummy-cloth, painted during the Roman period, and representing the portrait of the deceased in the arms of Anubis with a jackal's head. On the chimney and brackets are seen some very fine alabaster funereal vases, used for the especial preservation of the heart, brain, liver, etc. They were found in an Egyptian general's tomb of 6th century B.C. (D) Diminutive cenotaphs; funereal stela. (E) Enamelled funereal figures, brightly coloured, and fine specimens of the Saïte period. Gilt mummy masks, incrustated with enamel eyes. (F) Mummy ornaments. (G) Funereal scarabees, or sacred beetles. According to the ritual, a green jasper beetle was placed inside each mummy; some are in blue fayence. (H) Specimen of Egyptian mummies, mummy-boxes, etc. (K) Embalmed animals, such as a crocodile, cats, kittens, ibises, fishes, numerous hawks, etc. (J) Specimens of mummy-cloths, bands bearing hieroglyphs, and sacred texts; manuscript, papyri, etc. (M) Specimens of linen disks, called hypocephals, used as amulets, destined to preserve animal heat in the body till the day of resurrection. (N) A second collection of funereal cases. The alabaster figures are very finely modelled. To the right of the chimney is a very fine and well-preserved specimen of the funerary ritual, in the style of the 18th dynasty, illustrated with vignettes representing the ordeal assigned to the dead. The middle of the room is occupied by a fine funereal case of the 19th dynasty.

On the table, and by its sides, lie curiously-painted coffins and mummy cartonnages.

FOURTH ROOM.—SALLE CIVILE.

Ceiling. Pope Julius giving orders for the building of St. Peter's to Bramante, Michael-Angelo, and Raphael, by *Horace Vernet*.—*Voussures.* Attributes relative to this subject.—This room is entirely consecrated to the monuments of private life among the Egyptians. On the chimney are seen four alabaster vases and a head, painted in red, and remarkable for the great truth of its otherwise common-place features; a work of the early Memphite period of art. In the middle of the room is a statue of a stooping scribe, found in a tomb, and belonging to the 5th or 6th dynasty. It is characterised by great truth and simplicity, by the exact movement of the knees, and the drawing of the hips, and finally, by the strong individuality impressed on the whole.—*Glass cases.* (A) Specimen of furniture. Observe the arm-chair decorated with ivory incrustations (placed in the Salle Funéraire for want of room); a model of a bed; a very fine wooden group of the 18th dynasty, and other statuettes. (B) Yellow and red vases, as light as they are strong; specimens of stuffs and dress; tunics dyed in purple and yellow; embroideries and gold lace work; muslin-like stuffs, but no cotton stuffs, these being totally unknown to Egypt. Notice, besides, several bronze utensils; vases, lamps, green and blue fayence; bottles, variously-coloured glasses. (C) Terra-cotta vases; stuffs; a fine collection of alabaster trays, cups, and vases of an elegant shape; specimens of Egyptian rocks—viz., white, black, violet, and green porphyry; lapis-lazuli; rose granite, etc. (D) Specimen of Egyptian matting; toilet-boxes, in precious woods and skilfully worked; combs; pomatum-bottles; all the ingredients used by Egyptian coquettes—viz., antimony black to enlarge the eyes; ivory needles and pencils to colour the skin and mark the eyebrows deeper; wigs and false curls;

specimens of shoes, light white leather brodequins for ladies; grandee's gilt decorated shoes, with *talons rouges*, like Louis XIV.'s privileged courtisans, etc., all very curious, and all showing *there is but little new*, especially *under the sun*. (E) A collection of fruits and seeds, and even fragments of bread, found in tombs; bas-reliefs representing farming operations. (F) Bone and ivory instruments. (G) Wooden emblems and attributes. (H) A series of walking-sticks and canes with inscriptions; hunting arrows; musical instruments. (I) Divers instruments; oars of a sacred boat; weights and measures of the Philetarian system, mentioned in the Scriptures. (J) Specimen of stuffs—hemp, linen, woollens; needles, spindles, etc. (K) Models of boats; games; an ivory statuette of a nude child, of a very early style; a fine mask of a female in rose granite, of the Saïte school. The rest of the statuary belong mostly to the 18th dynasty. (L) Specimens of the different sorts of Egyptian fayence, glass, and enamelling. (M and N) Small wooden articles sculptured, and for toilet use; hair-pins; toilet-cases; elegant spoons. The forms are very interesting, and the collection as varied as it is complete. (O) Small bone and ivory objects, several of which have been found in Syria, others in Egypt, but most bear the character of Assyrian art. (P) Jewellery. (Q) Gold bracelets, with enamel incrustations, of the 18th dynasty. (R) Necklaces, some of which are like those still worn on the banks of the Upper Nile. (S) Rings and seals, in bronze, gold, wood, and even enamelled earthenware. They betray great skill, delicacy of workmanship, and some are finely engraved. (T) Bronze instruments; knives, hatchets, and razors, which are the very image of our English models. (N.B. This and the three following glass cases are placed in the Salle Funéraire.) (U) Arrow-heads and ornamented hand mirrors. (V) Bronze utensils; daggers, pins, hatchets. (X) Palettes for writing purposes; sorts of inkstands, holding the reed pens, and

holes containing black and red ink. (*Z*) Stone palettes; stone inkstands, in the shape of animals; illuminating colours; gilding implements; wax tablets, of the Greco-Roman periods.

FIFTH ROOM.—SALLE HISTORIQUE.

Ceiling. The Genius of France encouraging the Arts, and taking Greece under her protection, by *Gros*.—*Voussures.* Attributes.—*Grisailles.* Six bas-reliefs, by *Fragonard*.—Here are collected the objects which record historical events, or belonged to sovereigns and great personages of ancient Egypt. On the chimney is a finely-modelled statue of Amenophis IV., one of the last kings of the 18th dynasty. It is wrought in highly-polished yellow steatite. The sphinxes on its sides bear the features of the Saïte king Onaphrès. The truncated columns which decorate the room bear a green basalt statuette of Psammetik II., and an alabaster vase of the 10th century B.C., turned into a funerary urn, of the Claudia (a Roman) family. *Glass cases.* (*A*) Mostly stela from the Serapeum, Pharaohnic statuettes, alabaster vases inscribed with royal records, etc. (*B*) Bas-reliefs, bronze statuettes of kings and queens, one of the latter called Noub-em-Techou, literally, "She is worth her weight in gold." (*C*) A stela on which Queen Ahmes-Nourearî is adored. Her husband, Ahmosis, expelled the shepherd kings from Egypt. A square greenish fayence chess box. Two bas-reliefs, with scenes from the early life of Ramses II. A pretty blue on white enamelled stela, bearing the name of Amenophis III. (*D*) Stela from the Serapeum; mummy-cases. (*E, F*) Two very curious mummy-cases of kings of the 11th dynasty, and belonging to the Autero House, which formed the first Theban dynasty. (*H*) Jewellery of great historical interest. A gold cup given by Toutmosis III. (18th dynasty) to a governor of some islands named Tothi. *Jewels found in the tomb of Apia*, where they had been

placed as *ex-votos* by Prince Kha-em-uas. Numerous symbolical animals in precious stones, in metal incrustated with glass paste ; others engraved or chiselled ; all evincing the great perfection to which the jeweller's art had attained in ages contemporary of Moses. (*I, J, K, L, M*) A gold mask found in the tomb of Apis ; funereal statuettes. (*N*) Objects belonging from the 6th to the 18th dynasty. An ivory box, with the royal legend of Meri-enra, of the 6th dynasty (about the 30th century B.C.) Scarabees with inscriptions. An enamelled bracelet of Queen Taia, of the 18th dynasty. Bronze commemorative vases, etc. (*O*) A series of scarabees bearing royal names, mostly that of Thoutmosis III. (*P*) Records of the 18th to the 19th dynasties. Three small stela, representing Amenophis I. trampling down his foes and seizing them by their hair to cut off their heads. Stones with inscriptions, etc. (*Q*) Records of the 19th and 20th dynasties. Wooden and enamelled figurines, bearing the names of Seti I., etc. An inkstand and a palette with inscriptions. (*R*) Records of the 21st to the 26th dynasties. A pretty bronze and gold incrustated sphinx. Amulets. Funereal cases bearing the name of Tahraka. (*S*) A terra-cotta tray with an inscription. A lock bearing Darius' name. Fragments of statuettes and royal bronze head-gears.

N.B.—Here is entered the landing-place of the stairs leading to the Egyptian Sculpture.

PART III.

GALLERIES OF SCULPTURE

(GROUND FLOOR).

We include under this head five series of Galleries of Sculpture—viz.,

- I. GALLERY OF EGYPTIAN SCULPTURE.
- II. GALLERY OF ASSYRIAN SCULPTURE AND OF THAT OF ASIA MINOR.
- III. GALLERY OF GREEK AND ROMAN SCULPTURE.
- IV. GALLERY OF MÆDÆVAL SCULPTURE.
- V. GALLERY OF MODERN SCULPTURE.

These galleries are all situated on the ground floor (*rez-de-chaussée*) of the Louvre, and may be visited daily. (See General Information).

I. GALLERY OF EGYPTIAN SCULPTURE

General outlines of the history of Egyptian Sculpture.—Egyptian art may be divided into four great periods—viz., The *Memphite period* which lasted seventeen centuries (5004 to 3249 B.C.), 1st to 10th dynasties. The sculpture was realistic, often iconographic. Egypt was then wholly occupied with the arts of peace, especially agriculture and industry. She was eminently practical and anti-sacerdotal. In the second period, *Theban art* and civilization are elaborated during twenty-five centuries (3249—721 B.C.), 10th to 24th dynasties. It is characterised by the introduction of hieratic canons in the adoption of types. Egypt, half political, half religious, finally falls under the absolute influence of the priests and of the most degrading superstition. The acme of her religious-political art is reached between the 18th and 19th dynasties. A revival of the primitive principles takes place under the 24th dynasty and lasts 685—327. The *Saitte period* is very remarkable as being a last effort of that great people to grasp once more the primary elements of their power and prosperity. The fourth period ushers in the *Ptolemaic style*, and lasts three centuries (323—29 B.C.). It is one of decline and deeper sinking into deeper superstition than ever. The invariable characteristics of Egyptian sculpture are an always-effective mona-

mental style, which betrays its architectural origin and subordination; and an ever-present symbolism, which was a sort of pictorial writing, expressing religious ideas with one sense for the initiated few and another for the unlettered many. The monumentalism is expressed by mass, by the predominance of horizontals, by the suppression of details, by colossal dimensions, by the laconism of the expression, and the conclusion of the rendering. Reality is purposely avoided and conventionalism rules supreme. Thus every attitude is a solemn and cabalistic pantomime; every pantomime a sacred cadence; every gesture a sign: every step is processional, every motion emblematic, and the limbs themselves, struck with the rigidity of those in mummies, express formulas rather than forms, and abstractions in lieu of harmonious and earthly realities. But when free, Egyptian sculpture displays extraordinary power of truth, combined with great delicacy of execution, elegance of form, and suppleness of motion. Had these types and forms cast in granite become fluid, who can say but that we should now dig up in the ruins of their Karnaks and Ramesseums those unrivalled structures, statues fully worthy to claim kindred with the fairest creations of Greek art.

The *Galleries of Egyptian Sculpture* consist of four rooms, viz. ;—The *Salle Henri IV.*, where the largest monuments have been collected; the *Salle d'Apis*, filled with specimens found by M. Mariette near Abousir; the *Salle des Monumens Primitifs*, figures and bas-reliefs belonging to the Memphite period; and, finally, the *Stairs and landing-places*, adjoining the former, and where some interesting statues may be seen by the side of bas-reliefs, copies of pictures, etc. We shall begin by the latter, as we go out of the Egyptian Galleries situated on the first floor.

Stairs and landing-places.—962. Typhon or Bes, a warlike dwarf divinity.—22. A statue of Ramses II. in oriental alabaster. The upper part is modern.—36. A very interesting statue of Sepa, a prophet and priest of the white bull. The shoulders are high, the head quite round, the torso powerfully built, the legs broadly sketched, and the articulation of the knees vigorously rendered; the feet are very short; the whole attitude has the rigidity of a mummy. Yet it belongs not to a hieratic period, and it evidently aimed at portraiture. 3rd or 4th dynasty—that is, some forty centuries before Christ.—37 is a replica.—38. Nesa, probably his wife. The stiffness of the pose and the excessive simplicity of the composition are here combined with a deep feeling for truth, and do not exclude a certain gran-

deur. Same age and style.—60. Fragment of a rose sandstone statuette of a priest, of Ptah, called Ptah-Maï, kneeling and holding a naos, or sacred boat. 18th dynasty.—90. A statue, in black granite, of Eusa-Hor, governor of the southern provinces. Dated 585 B.C. The two basaltic sarcophagi close by are excellent specimens of the latter period of Saïte art. The two black granite basins proceed from the Serapeum, and belong to the Ptolemaic or Greco-Roman period. On the walls, as we descend, we perceive five large copies of Egyptian paintings, which decorated the tomb of Ramses I., at Biban-el-Molouk. Executed on the spot, by *MM. Bertrand and Joret*, who have obtained leave to exhibit them here. To the right: 1. Ramses I. adoring the Scarabæus, symbol of the Creator.—2. Osiris, the infernal judge, awaiting the arrival of Ramses, who is led into his presence by the gods Horus and Tomu and the goddess Neith. To the left: 1. The sun, personified by a figure with a ram's head, sails in a boat; whilst the serpent, by its undulations, represents the course of the sun through the land of souls; the rest are relative to the final arrival of the deceased Pharaoh in the heavens, that counterpart of Egypt, an earthly paradise; for, in those early ages men were wont to fashion God after *their* own image, thus proceeding from the known to the unknown.—106. A seated personage of royal blood. The flesh is carefully painted with vermillion; the eyes are made of white quartz, and rock-crystal incrusting in bronze eyelids. Probably of 5th dynasty.—107. A statuette. The personage, also of royal blood, is seated, and appears very fat, obesity being with the Egyptians a sign of wealth, and also a symbol of the wisdom acquired by a man of mature age. A highly-finished specimen of the 5th dynasty.

SECOND ROOM.

MONUMENTS OF THE EARLY PERIOD.

102, 103, 104. Statuettes of the same personage.

A surveyor of the royal domains, named Skhem-Ka. The proportions are good; the legs are well modelled; no hieratic convention fetters the artist, who evinces a keen feeling for truth.—1 and 2. These bas-reliefs have a great purity of outline.—49 and 50 are coloured bas-reliefs. The freshness of the colours, which the lapse of upwards of thirty centuries has been unable to efface, is really surprising.

A small door leads hence into the following (third) room. This door itself was brought over by M. Mariette, who found it at the entrance to the Serapeum. Dates from the Ptolemaic period.

THIRD ROOM.—HALL OF APIS.

The excavations made by M. Mariette at Abousir have brought to light the subterranean tombs where the Egyptians buried the sacred bulls adored at Memphis, and which personified the presence of the Divinity and bore the name of Apis (Hapi). When these died they took the name of Osiris-Apis, whence the generic one of Serapeum given to their especial necropolis. The oldest tombs date from Amenophis III. of the 18th dynasty.—98, in the middle of the room, is a good specimen of an Apis, found in its own chapel. Notice, besides, two lions, one of which, that next to the window, is a masterpiece of truth, of naïve and vigorous reality, and a specimen of the Saïte style.—971 and 972 are two well-preserved sphinxes representing two kings.—1151, 1152, 1153, and 1154 are large canopi, or vessels used to preserve the intestines, etc., of the deceased. 19th dynasty.—The walls all round the room are lined with a collection of stela or bas-reliefs with inscriptions. They are of very great value to science, as they comprise a series of most important data and historical and family records.—Specimens of different styles of writing, chronologically arranged, etc.

FOURTH ROOM.—SALLE HENRI IV.

LARGER MONUMENTS OF SCULPTURE.

(A) *Statues of gods.* 1, 2, 3, 4. Leontocephalous

statues of the solar goddess, Sekhet, dedicated by Amenophis III. of the 18th dynasty.—12. A group in rose granite; the king is crowned with the Egyptian *pschent*. An apotheosis.—(B) *Statues and Sphinxes of kings*. 16. King Sevek-Hotep III. of the 18th dynasty. One of the most precious monuments ever found in Egypt, from its portentous antiquity, its excellent preservation, and its peculiar plastic characteristics—viz., the slender svelt torso, the graceful bearing of the head, and that expression of gentle and mystic serenity which is the great charm of early Egyptian sculpture. The modelling of the limbs is, however, already inferior to some still earlier specimens. Found at Thebes.—18. A colossal foot in rose granite, which belonged to the sonorous statue of Amenophis III. (the Greek Memnon), and which resounded at break of day.—21, 22, 23. In the centre of the hall is a colossus flanked by two large sphinxes; these three sculptured blocks represent three successive generations of kings of the 19th dynasty. The oldest is sphinx No. 21, representing Ramses II., the Greek Sesostris, who erected before his temple-palace of Luxor the obelisk which now decorates the Place de la Concorde. A sphinx was an imaginary animal, usually combining a lion's body with a human head, symbolising strength united to intellect, and which were only applied to the representation of a god or a king.—28 is a good specimen sphinx of Saïte art.—(C) *Statues and figures of private personages*. 36 to 100. 62. A statue of an immortalised butler of Ramses, named Scha. 19th dynasty.—86. A pretty and graceful specimen of Saïte art.—88. A black granite statue of Hôr, son of Psammetik. A masterpiece of Saïte art. The legs and torso are gracefully and truthfully rendered. 26th dynasty.—94. A great personage named Nekht-Harheb. It is a very fine specimen of the Egyptian revival of art under the Saïtes, 26th dynasty, with reminiscences of the old Memphite school.—(D) *Bas-reliefs*. They have been, like the statues, chronologically arranged. 1, 2,

to 50. Notice especially 3, 4, 5, representing King Sevek-Hotep in adoration. A highly-finished work of the 13th dynasty.—7. An entirely painted bas-relief, from the tomb Seti I. (19th dynasty). Subject: This king receiving a symbolical gift from the goddess Hathor. The profiles are of great beauty, and the king is a perfect type of the proportions sought after by the artists of that age.—(E) *Stela and Inscriptions*. The most interesting are: 51. A fragment from a wall at Karnak, on which Thotmès III. had caused his conquests to be engraved.—57. A precious monument found by Champollion in Nubia, and relative to the coronation of Ramses I.—26. Is probably the finest of all funerary commemorative stela, on account of the beautiful proportion of the type, the unusual length of the formula, and their literary merit. The subject is the praises of Antew, a lieutenant of the king. 12th century. N.B.—These stela and inscriptions belong: 1 to 7, to the 12th dynasty; 8 to 46, to ages prior to the 18th dynasty; 47 to 90, to the 18th dynasty; 91 to 118, from 19th dynasty to the Ptolemaic period; 119 to 153, to the Ptolemaic period. Several are bilingual, others Greek, Latin, and Coptic.—(F) *Sarcophagi*. Some of these large stone tubs destined to contain a mummy, and incorrectly styled "Sarcophagi," are very elaborately decorated with legends and sculpture—1. Formerly contained the mummy of Ramses III. (20th dynasty). The lid is in Cambridge. It is profusely ornamented.—9. The sarcophagus of *Taho*, brought over by Champollion, is considered a masterpiece of engraving on hard stone. The scenes represented would fill volumes, but the main idea that runs throughout and connects the different episodes, is the course of the sun and the ordeal of the soul through the infernal regions. 26th dynasty.—29. A monolithic naos in rose granite; these niches were used to enclose statues of gods. This one belonged to Amasis, a king of the 26th dynasty, and a usurper.—37. A sort of calendar, on which were represented the thirty-six decades of days which formed

the Egyptian year.—38. A plaster cast of the zodiac found at Denderah ; of the Greco-Roman period.—39. Ditto in black basalt, cut in the shape of a mummy. The principal subject in the inside is the nude figure of the goddess of the Lower Heaven, who is represented ready to receive the deceased in her arms ; outside, is a finished sculpture representing a female, with the symbolic beetle on her head, the sun's disc on her chest, a scarabeus on the stomach, etc.—50. A fine diorite basin of the 26th dynasty, used as an offering table.—59. An interesting bas-relief of the Memphite period, representing *Nefer*; a royal personage, seated in his state chair, and receiving the homage of his household. From Sakkarah. 5th dynasty.

II. ASSYRIAN AND ASIA-MINOR GALLERIES

Consisting of six rooms and a vestibule, on the northern ground-floor, just opposite to the Egyptian Galleries, and containing valuable monuments of Assyrian sculpture, chiefly found in the vicinity of Nineveh in 1842—47, by M. Botta, French consul at Mossoul, whose exertions had been stimulated by the example and indications of Mr. Rich. This collection is greatly inferior, both in numbers and importance, to the wonderful relics of Assyrian art brought to light in 1845 by Mr. Layard, and now in the British Museum. Assyrian art may be divided into three great periods—1. Chaldean, 2234—538 B.C. ; 2. Assyrian, 15th to 7th centuries B.C. ; 3. Primitive Persian, 6th to 7th centuries B.C. This sculpture is interesting as being in some degree the parent stock of Greek art. No catalogue.

1 and 2. *Colossal winged bulls* flanking the doors of the second room, the height of which exceeds twelve feet. These works, strictly conventional, hieratic, and architectural, exhibit all the grandeur and power of the earlier style, and mark its transition to one of greater freedom, which acquired its full sway in the Palace of Kudjundjik, of which the most important monuments

are in the British Museum. They were symbolical images of kings, and a counter part of the Egyptian sphinxes.—4 and 5. *A colossal relief slab* representing two advancing figures, from Khorsabad. Exhibits the early rudeness of conception, the grandeur of design and severe energy which marked the works of Nimroud; but they surpass them in their greater variety and life. The relief is raised strongly and suddenly above the surface. The musculature is distinctly observed, and the costume chiselled with stiff accuracy. In another advancing figure, with bow and short robe, the arms are chiselled, rounded, and finished with life-like perception of nature; equally so are the legs, although in these the knee and sural muscles are exaggerated after the manner of the earlier style.—*A lion tamer.* A mighty figure standing out in strong relief from the surface. The man is holding a young lion firmly grasped in his sinewy left arm. The expression of the lion is a lively protest against the uncomfortable position, for he is gnashing his teeth and rolling his sparkling eyes. Here, as in the other animal figures, the muscles of the legs and head are carefully and strongly characterised.—6. A curious *personification of Baal* (?), with four great wings and a tiara, the base of which shows three pairs of horns, and the top a fleur-de-lys, the origin, no doubt, of royal crowns (corona, cornu). The numerous bas-reliefs which line the lateral walls are all interesting as showing the types, costumes, weapons, and the ships of those very remote ages, with their sails and clumsy oars; the various representations of the Divinity; the royal hunting parties, etc. The cruciform inscriptions taken from the palaces of Sardanapalus, Nimroud, etc., the small seals engraved on agate and jasper, ivory and hard stone ornaments are placed in another room. The third room contains Greek *haut-reliefs* from Asia-Minor, a vase discovered at Pergama, and the great Amathusian vase, ten mètres in circumference, sent over from Cyprus in 1866.

III. GALLERIES OF GREEK AND ROMAN SCULPTURE.

After having thus rapidly examined the monuments of Egyptian, Assyrian, and Persian sculpture, where *weight, size, and uniformity* so forcibly express eastern immobility, pride, and slavishness of soul, mind, and body, we gladly hail the Musée des Antiques, where stand and sit, and love and live, radiant with the light of eternal youth and beauty, the marble multitudes of Greece and Rome, those august and pacific images of an ideal humanity that has finally asserted its victory over fate and death—if not yet over nature and sin. In presence of these rhythmic attitudes, these beautifully pure and abstract forms of an inexhaustible melody of line, sinking and relief—of those sane bodies, whose limbs, all grace and roundness, yet elastic and wiry, know neither malady nor weariness, and these grandly simple and symmetrical compositions, where the energies of the soul, of the mind, and of the senses are so harmoniously balanced—there steals upon us a sensation of luminous and lofty serenity, of complete repose and reconciliation. From reasons of race, climate, scenery, soil, and position, man with Greeks was all in all, and thus was everything tinged and invested with a human sense of form, limit, measure, and proportion. Eastern art, extreme in all, and the exclusive handmaid of religion, by seeking the supernatural, discovered the sublime; a mighty source, no doubt, but soon exhausted, and not a fit beverage for daily use by men. Greek intellect—not credulous, not instinctive, essentially critical and imaginative, a happy admixture (Dorian and Ionian) of philosophy and poetry—sought and found another world—the world of beauty—boundless, but a strictly human one, wherefore sculpture, which has *man* for its object, became the emphatic expression and supreme type of its civilisation. And strictly sculptural was all Greek art, even in its architecture and painting; sculptural the cast of Greek epics, drama and dialectics; sculptural the structure and forms of the anthropic faith and rites; the very heroic nature of the people and heroic history; sculptural, in a word, the whole frame of mind in taste for precise, clear and well-defined outlines of ideas, contempt for vagueness and the abstruse, for over-size and overstrain, hatred of excess of any sort, and love of sober relief and conclusion, even in the expression of feeling, of movement, passion and spiritual life. All this led Greek sculptors to invest their conceptions into forms easily grasped by the imagination and the senses, whence types arose with which all ages and all races can sympathise—for, being ideal, they must be eternal, and being human, they must needs be true. Historically, Greek sculpture may be divided into four great periods:—1. From the earliest times (13th century B.C.) to the Persian wars, 470, B.C.:—2. From the age of Clonon to the end of the Peloponnesian war; 410-400:—3. From the

freedom of Athens, to the death of Alexander the Great, 400-323 :—

4. From the death of Alexander to the Conquest of Greece by the Romans; 323-146. The historical development of Greek sculpture was effected under the influence of two antagonistic races, viz.: the Turanian Ionians, whose Asiatic temperament was all suppleness, sensualism, delicate grace and soft humanity, and the Aryan Dorians, manly, stern, practical and sensible. Of the former, the Attic school was the purest representative, whilst the latter prevailed in the schools of Corinth, Sicyone, Argos, Sparta and Egina. This latter, the head in date (first period) of the archaic schools, marks the transition between symbolic theocratic Eastern sculpture and anti-sacerdotal independent Greek art. Its characteristics are: squareness and angularity; stiffness, harshness, constraint and even violence in the attitudes; stern severity; stereotyped features and conventionalised drapery—in a word, *tradition*, combined with striving after truth, variety and life. The works of the archaic Attic school are stamped with Eastern parallelism of lines, symmetric cast of drapery, all rapidly subsiding into free and broad treatment, slenderness of form, motion and action, fine proportion and tendencies to grace and elegance, and to lofty ideality. The two distinct styles gradually became fused into the great national schools of Athens, and the Peloponnesus, which reached to its fullest development in the age of Pericles (second period), under the sculptors Phidias and Polycletes—when *form* is still considered as the outward expression of *idea*. Later, under Alexander the Great (third period), the Ionian element wears out the Dorian; art becomes a sensual vehicle: to form alone, to external charms all else is sacrificed. This is the age of Praxiteles and Lysippos. Then came the last and invariable stage of this and of every art, when poetic enthusiasm, however biased or debased, is supplanted by mannerism and dry learning, by superficial effects and technical ostentation (fourth period). Its productions chiefly belong to the schools of Rhodes and Pergamus. As for *Roman Sculpture*, we may define it as an inferior and naturalistic translation of Greek art. The poetry of the Hellenes was turned into the prose of the Latins, where the non-artistic Aryan element was almost invariably predominant. Sculpture ceased to be universal and ideal, and became Roman and positive; no longer heroic, but historical; not a literary interpretation, but a political means. Portrait sculpture was invented, and thus, instead of beauty, character was the aim; to ideal truth, that essence of all races and times, was substituted individual truth—that transitory peculiarity and personal accident. Conquest, and consequent wealth and power, were the exclusive objects of her ambition. By them she attained a greatness unequalled before, never exceeded since. Her arts all bear the impress of this greatness, and are characterised by the same egotistical and political spirit which marks everything she did, wrote, and thought; her arts of conquest, administration, colonisation; her positive and practical religion; the political and despotic institution of family, her interested and legislative spirit.

her habits of parsimony, avarice and covetousness; her forum eloquence and her arts, which are only used to enhance the character of public works, to whose utility they are always made subordinate. It was the luxury of "parvenus," not simply the glorious manifestation of an aristocratic mind. However, and not to mention the other arts, Roman sculpture, though greatly inferior to, still preserved some of the great and brilliant qualities of the Greek standard, those especially with which their peculiar idiosyncrasy could sympathise:—majesty and imposing mass; dignity of gesture and attitude; great naturalness; love of truth and detail, though often carried to an excess detrimental to unity and power of expression. The nude was often vigorously, broadly and accurately rendered; and the draperies treated with freedom, breadth, universal grace and much dignity and amplitude. Let us, however, not forget that names of Roman sculptors are most rarely met with, and that the antique works found in Italy are mostly copies of Greek originals, or originals by some Greek hand. Roman sculpture may be historically thus divided:—1. Etruscan Art. From the Etruscan migration from Asia-Minor, 12th century B.C., to the Roman Conquest of Greece, 146. 2. From the Conquest of Greece to the age of Augustus (transition and nationalisation), 146-30 B.C. 3. Ages of Augustus and Hadrian, (fullest development), 30 B.C., 138 A.D. 4. From Hadrian to the fall of the Roman Empire (decline, 138 A.D., 328 A.D.

Twenty-five rooms have been filled with this collection, which is one of the greatest importance for the variety of its specimens of almost all the Greek and Roman schools, as well as for the value of several priceless gems of statuary, which enjoy a world-wide reputation, such as, for instance (Greek specimens), *The Venus of Milo*; *Diana Venatrix*; *Diana of Gabii*; *Apollo Sauroctonus*; *Faun and Child*; the bas-reliefs of *Thasos*; the *Altar of the twelve Gods*; *Panathenæan Pomp*, *Venus of Falerone*, *Parthenon Metope*. Roman Specimens: *The Borghese Gladiator*, *Germanicus*, *Pallas*, etc., etc. This fine collection dates from 1797, and in 1803 it was opened to the public, under the title of *Musée Napoléon*. It then contained, like the gallery of paintings, all the richest spoils of Italy, brought to Paris by the victorious armies of Napoleon, but they were restored in 1815 by the allies to their original owners. The present *Musée des Antiques* consists of 240 statues; 230 busts; 215 bas-reliefs; and 235 vases, altars, etc., in all, 920 objects, which have been admirably catalogued and described by Fröhner. *Notice de la Sculpture Antique*, 2 vols., 8 fr., sold at the Louvre. These 25 rooms form three suites, viz.:—1. A series of three rooms, unfortunately placed at some distance from the two others, to which it forms the introduction (they are *en suite* of the Assyrian galleries), devoted to primitive or early Greek sculpture. 2. A series of seven richly-decorated rooms, the suite of Anna of Austria's apartments; and 3. Another series of thirteen rooms, forming part of what was formerly the suite of Jeanne de Bourbon's apartments, and, next to it, the *Salle des Caryatides*; several statues, vases, etc., have been also placed in different rooms on the 1st floor, or staircases, etc. (see plans and

index). Enter by *Salle des Caryatides*, situated near the *Parillon Sully*; after which, turn to your right, visit the *suite* No. 2, as far as *Salle d'Auguste*, then return by the same, and begin the *suite* No. 3, following *Salles du Tibre, du Gladiateur, etc.*, as far as *Salle de la Melpomene*; then turn to your left by the *Salle de la Venus de Milo*, and return to the *Salle des Caryatides* by the series of rooms parallel to those you have first gone through.

SALLE DES CARYATIDES.

This fine hall derives its name from the four very fine Caryatides supporting the tribune over the entrance; a French work by Jean Goujon, and dated 1550. They combine great elegance and grace, with power and majesty. The drapery, somewhat over-rich, is carefully executed. Over it is a very large bas-relief, a fine copy of Benvenuto Cellini's *Nymph of Fontainebleau*. The hall itself is divided into bays, separated by fluted columns of Ionic and Corinthian style, without volutes. It was originally used as a "*Salle des Gardes*," and later was the scene of many important events. Thus, fêtes were given here on the occasion of the marriage of Henri IV. and Marguerite of Valois, some few days before the St. Bartholomew. In 1598, during the League, the Duke de Mayenne had four out of the famous "*Seize*," hung in this very room. Henri IV. was carried here immediately after being stabbed by Ravalliac. Molière played several of his comedies in the presence of the King and Queen, and it was also appropriated to the sittings of the Institute.

N.B.—Notice, on entering, the bronze doors, a fine work by Riccio, an Italian sculptor of the 16th century, and originally intended to decorate the tomb of a personage, scenes from whose life are represented in the bassi-relievi, which are executed with great skill and boldness. Two very large red marble vases have been placed at the extremities of this hall. They are fine, and curious besides, on account of the sympathetic echo which is produced by the voice when speaking low and quite close, and which is plainly heard by a person leaning over the one opposite. *Statuary*.

31. *Zeus, vanquisher of the Giants*, known as "*Le Jupiter de Versailles*"; a colossal work remarkable for the majesty of the pose, the expression at once calm and severe, the hair thrown back as if buffeted by the wind in its rapid course riding over the trampled-down Titans. Carrara marble. Given, in 1541, by Margaret of Austria to Cardinal Granvelle, Charles V.'s ambassador at Rome.—32. *Jupiter* in a majestic pose, holding the thunder in his right hand (a modern restoration) whilst his left one rests on his hip. Pantelic marble.—33. *Jupiter and the eagle*. A Greek marble

from Villa Borghese.—34. Same subject and origin.—147. *The stooping Venus*. The impression of the cold water on the chilly body is admirably rendered. It is a pretty and graceful Roman copy in Parian marble of some old Greek model, the earliest of which dates of the 5th century B.C. The nose, left arm, knee, and right hand are excellent modern restorations.—148. Same subject, called also *La Diane au Bain*. Graceful and full of life. An imitation, too.—183. A Greek Ephebus (a youth of fourteen), also called *Jason*, in the attitude of Hermes tying up his sandals. This superb statue is a perfect type of Greek beauty. Observe the hair, short and frizzled, the smallness of the ears and mouth, the oval face and pointed chin; the size of the head somewhat too small in keeping with the rest; the slender neck, the body spare and wiry, but full of strength. The muscles are rendered in a most masterly manner; the pose, both simple and graceful, recalls at once the finest productions of the period of Alexander the Great. The style, the peculiarly happy manner in which is set off the beauty of the back and shoulders, and the treatment of the flesh, all resemble similar points which characterise the “Borghese gladiator.”—212. *Dyonysos* (Bacchus) in “rosso-antico.” The mask only is antique. A Roman work.—217. *Dionysos* (Bacchus), the youthful god is entirely nude. The delicacy of his forms, and the two long locks of hair that flow over each shoulder, lend the figure an almost feminine grace, whilst his dreamy, vacant eye bespeaks approaching intoxication. A Greek marble. The right arm is modern.—221. *Bacchus drunk*. A colossal pontelic marble, much finished. Restoration: the hands and left foot.—235. The celebrated and truly magnificent Borghese vase. A Greek work of the best period of art, found in Rome in the 16th century, in the gardens of Sallust. It is most richly decorated with bas-reliefs, the principal group representing Bacchus leaning on a Bacchant, playing on a lyre, whilst a youthful *Satyr* dances close by. The Bacchic panther lies at his

feet; further on we see Silenus quite drunk, crowned with ivy, and stooping down to pick up his empty cup, and prevented from falling by a Satyr, who holds him up by the waist; around are Bacchants and Satyrs dancing and playing on different instruments. The composition is facile and graceful, the forms of great beauty and elegance. The foot is modern.—312. A colossal candelabrum composed of fragments taken from altar basements, tripods, etc., and forming a strange *ensemble* not devoid of decorative effect. It is a late Roman work, and proceeds from the Salirati Palace in Rome, and was intended to decorate Piranesi's tomb.—383. *A Muse (Thalia)*. The head, though antique, does not belong to it. The mask is a modern addition.—418. *A bust of Helios (the sun)*. A very fine Greek work. The nose, helmet, and part of the arms are modern.—562. *A Priest of Isis*, in rosso-antico, so as to reproduce the native complexion. A Roman work of the time of Hadrian, and in imitation of the Egyptian style.—(Old numbers, uncatalogued.) 694. *A Boy with a goose*. The fresh grace and cheerful play of child-like unrestraint in this group are most happily expressed. It is a good Roman copy from some early Peloponnesian master. The head, modern.—704. *Discobolus, or Athlete for the Quoit*. A happy reproduction of the celebrated Athlete of Naucydas. Peloponnesian school, 4th century B.C. "The beautiful and athletic youth is standing in the attitude of action, testing in his left hand the weight of the quoit, but holding the right ready to receive the disk in a moment, and to hurl it with a powerful throw. The right foot is advanced, while the body is still firmly resting on the left, and the head also exhibits that expression of intense self-collectedness which must precede such a moment. It is the suspense of the attitude, the life-like action in seeming repose, the manner in which the slender, youthful, and agile figure balances itself on the left leg—it is all this which marks an original of the school or tendency of Polyclethus."—L. Observe

the spring in the action of the loins and back-bone ; the firmness of the ankle ; the broad air-filled chest ; the wiriness of the legs and the contours of the thighs.—679. *A She-wolf*, in rosso-antico, suckling Romulus and Remus, the founders of Rome. Either a reproduction, or, more probably, a fine Italian work of the 16th century.—A grey marble wild boar, an antique replica of the celebrated wild boar of Florence.—686. *Venus and the Shell*.—684. *Alexander the Great*.—756. An antique Greek lion.

HALL OF THE HERMAPHRODITE.

It forms the vestibule of the one we have just described. Observe the fine chimney-piece, designed by the architects Percier and Fontaine, and decorated with sculptures ascribed to Jean Goujon.

78. *Apollo*. The head and right arm are modern.—167. *Venus Aphrodite*, a charming Greek head in Parian marble.—319 and 320. Two elegant Greek *rhytæ*, or drinking vessels, in the shape of a bull's horn, crowned with stags' heads (now changed into bulls' heads).—374. *The Borghese Hermaphrodite* lying in an attitude of repose upon a marble mattress and pillow, which latter are the work of Bernini the younger (1598—1680), placed upon a table of antique yellow marble, supported by winged sphinxes. This statue was found in Rome, near the baths of Diocletian, in the 17th century. It is a Roman work of an equivocal meaning, but otherwise worthy of attention from the pure, mellow, and exquisite forms of the boyish girl, or girlish boy, as it may be looked upon. Replicas at Rome, Florence, and Petersburg. This hermaphrodite, of a soft voluptuousness of conception (called Borghese from its having been discovered under the Pontificate of Paul V., who was of that family), from its various copies leads us to infer an original of merit, although it is doubtful whether it may be assumed to be, as has often been asserted, the famous hermaphrodite of Polyclethus, an artist of the 2nd century B.C.

"It is an ideal figure, but not proceeding from any true form of worship, and merely traceable to oriental influence; it marks, even as regards the freer conception of the antique world, the extreme point at which art, freed from all ethical restraint, yields to the caprice of unbridled subjectivity."—*Lübke*. There is a second specimen in the Louvre, No. 375.—453. Three nymphs supporting a large fountain basin. A most charming composition, equalled only by the elegance of the execution. Grechetto marble.—476. Colossal statue of a winged and draped Victory. The drapery is almost transparent. Nothing can be bolder than the motion of the tunic, buffeted by the wind, and the cast of which has not its like in any other work of ancient art. Although dating from the post-Alexandrian period, this admirable sculpture is wholly worthy of the grand style of the school of Phidias. The head, arms, and feet are wanting. A Parian marble, found in 1863 in the Island of Samothracia.

Now enter the passage, and turn to your right.

HALL OF DIANA, OR OF PHIDIAS.

The ceiling and tympana record the mythology of that goddess.—1. *Altar of the Twelve Gods*. This very important sculpture is the basement or support of a tripod; on each of the three sides are bas-reliefs divided into two compartments; in the upper one are four of the twelve great gods presiding over the twelve months of the year; in the lower compartment are mythological representations of the Seasons and the Powers that watch over the crops. Side A, above: *Jupiter, Juno, Neptune, and Ceres*; below, the three Graces dancing. Side B, above: *Apollo, Diana, Vulcan, and Minerva*; below, the Seasons: *Spring, Summer, and Autumn*. Side C, above: *Mars, Venus, Mercury, and Vesta*; below, the three *Eumenides*. The sculpture, of a very slight relief, recalls archaic traditions. There is, however, a freedom of motion, an elegance and a

grace which are too natural and seem too spontaneous that we should hesitate to ascribe it to some more advanced epoch of Greek art, though it may be, not the less for that, an altered copy of the Choragic style. The attributes have a graceful repose ; the draperies have breadth and boldness ; the drawing great finish, and the chiselling is of great delicacy. Observe the stiff pose of the great divinities, some of which have their legs closely bound, as, according to tradition, the gods were supposed to move without unbinding their feet ; it is probably a copy of a monument of the first period (6th to 5th centuries B.C.).—8. *Jupiter, Juno, and Hebe*. A Greek bas-relief, representing a scene of every-day Olympian life.—8. Invocation of the divinities of Gortyna in Crete ; a fine Greek bas-relief.—9, 10, 11.—Marble *bassi-relievi*, discovered by E. Miller on the Ionian island Thasos in 1864, and presented to the Louvre by the Emperor Napoleon III. It is one of the most curious monuments of ancient sculpture. It consists of three sides, which originally formed a non-interrupted frieze, which subsequently was divided thus so as to cover three sides of a sarcophagus. The front and broader side, which is two mètres ten centimètres long, and ninety-two centimètres high, exhibits in the centre a doorway or niche, probably used to enclose the bronze bust of some divinity, on the architrave of which is a relatively modern Greek inscription—viz., "Themistocrates, son of Eros," which is probably the name of the person for whom this marble frieze was turned into a sarcophagus (Roman period). On the left of this niche, *Apollo*, with the cithern, and a maiden crowning him ; three other female figures follow them processionaly—they are either nymphs or the Graces. On the right are three female figures carrying presents of a determined hieratic character ; and on the narrower side, *Mercury* and a maiden. A Greek inscription on the moulding over the niche runs as follows : "To the *Nymphs* and to *Apollo Nymphagetes*, sacrifice whatsoever thou wilt save a ewe or a boar." The subject is

the ceremony of dedication of some temple of Apollo and the Nymphs and the Graces. "The expression of calm solemnity, especially in Apollo, who is turning away with an averting gesture, is naïve and ingenious; this is also the case in Mercury, who is advancing cautiously, and still more so in the eight women, who are moving gently forwards with modest bearing. After the antique fashion, all of them, even Mercury, who is striding out considerably, are resting on the entire soles of both feet, and a certain constraint and angular stiffness of action is not yet overcome. Still, in the more life-like attitude of Apollo, the artist displays a touch of greater freedom."—*L.* The work evidently stands at the close of the archaic period, between the 6th and 5th centuries B.C. Observe the primitive characteristics in the thin and slender female frames, tightened up in their dresses as in so many sheaths; the almond-shaped eyes; the pointed breasts; the projecting leg calves and salient back forms; the excessive length of feet and fingers; the symmetrically-folded garments and head gears, whose style and character differ in each of the female figures—all displaying great nicety of execution and the breath of freer life.—13. *Apollo, Diana, and Victory.* A very fine bas-relief imitation of the hieratic style.—15. *Apollo and Victory.* A fine Greek sculpture.—17. *Latona.* Greek bas-relief. Fine.—63. *A Sacrifice offered to Ceres and her daughter Proserpine.* Bas-relief in white marble, found in the ruins of Eleusis.—81. Colossal bust of Apollo. A Greek work, as remarkable for its beauty as for the breadth of the style. It is the ideal type of *Apollo*, as created by the artists of the best period of sculpture. The bust itself, part of the neck, chin, and part of the nose are modern.—83. *Dispute of the Tripod,* between Hercules and Apollo. A favourite subject with Greek sculptors. Much modernised.—111. *Statuette of Minerva,* of archaic style.—112. *Minerva with the Necklace.* An imitation of an archaic type.—125. *Panathenæan Pomp, or Procession.* A fragment

of the frieze which, extending 522 feet in length, lined the cella walls of the colonnade surrounding the entire temple raised in Athens to Minerva, the tutelar goddess of that city in the age of Pericles, and completed 437 B.C.; the present fragment formed part of the Eastern façade, near the north angle, that is, over the principal entrance and beneath the pediment which represented the goddess' birth. The marble slabs of it are, for the most part, in the British Museum (the Elgin marbles). The subject of the frieze is the festive procession, in honour of the birth of Minerva, which, since the reign of Pisistrates, every four years ascended the Acropolis, at the close of the Panathenæa, in order to bring the goddess the "peplos," woven and embroidered by Athenian maidens, born of gentle blood. One hundred other maidens, styled the "canephoræ," followed, bearing gold and silver vases. Six of these latter form the subject of the present bas-relief. They advance towards the left with a self-collected air and solemn step, robed in long tunics, which fall in perpendicular folds, whose hieratic symmetry bespeaks, moreover, by its immobility, its calm motion and chaste serenity, a soul unruffled by agitation of any sort. The two first are stopped in their way by a priest, who holds in his hand a patera used in libations. A second priest stands likewise before two other maidens that follow, apparently with a view to regulate the order or the step. A fifth female carries a plate, whilst the sixth turns her head towards a companion who is helping her to carry a heavy candelabrum. "It would be vain to attempt to point out the truly immeasurable wealth of beauty that is displayed in these most splendid of all frieze compositions. But if we reflect how monotonously such processions were depicted by oriental art, and if we compare with them the inexhaustible power of imagination, the variety, the charming animation, the alternation of quiet grace, of solemn dignity, of vigorous life and of sparkling and spirited action, *which meet us in the figures, we perceive that such a*

work could alone have proceeded from the great master of a perfectly untrammelled art, and could only have proceeded from him, when a people exuberant in beauty, nurtured in freedom, and conspicuous for nobility of manners and cultivation, such as the Athenians of that period, presented the most beautiful models to the eye of the artist. All is so homely, so simply natural, and so bright with life that one might imagine oneself transported into the streets and squares of the Athens of that day; but at the same time there is the charm of festive joy resting on every figure, and they all bear the reflex of the presence of the gods. What easy grace, distinctness of attitude, and charming diversity introduced into an action so uniform and so confined!"—*L.* It can scarcely be doubted that this work proceeds from no other than Phidias himself (born at Athens 500 B.C., ob. 468). The design of the whole frieze was his own; but it is probable that parts (mostly those in the west side of the frieze) were executed by some of his best pupils—say, Alcamenes or Agoracites. The design is perfect; the outline of great delicacy, and most remarkable the nicety of the finish in a relief which is so slight that it never stands out more than three inches from the ground. The sculptures are executed in Pentelican marble, a material difficult to work, because it breaks in parallel strips. The modern, or broken, parts are the head, shoulder, right foot, half of the leg and drapery of the first priest; the heads of all the canephoræ; the head, right shoulder, and feet of the second priest; right hand of the last maiden and her left fore-arm, the original of which is in the British Museum. This bas-relief was taken down from the Parthenon in 1784, by Fauvel, acting privately, and by order of Count de Choiseul-Gouffier, French ambassador at Constantinople.—126. A metope from the Parthenon. Ninety-two metopes decorated the outer frieze of the temple of Minerva at Athens, each of which contained a composition in relief. Thirty-nine of these are still in the temple; seventeen have been

removed to the British Museum ; one has been recently discovered in Athens ; and one, the present, was taken down from the temple towards 1784, by Fauvel, acting in behalf of Count de Choiseul-Gouffier, and was being brought to France, when the ship was captured by an English cruiser, and the marble slab sold in London to Lord Elgin, who most generously returned it to its former proprietor. This metope forms one of the twelve (the tenth in order) which decorated the southern façade of the Parthenon, a series representing the Centauromachia, or the combat between the Centaurs and the Lapithæ. The origin of this battle was a quarrel at the marriage of Hippodamia with Pirithous, king of the Lapithæ, at which the latter invited not only the heroes of his age, but his neighbours the centaurs and the gods themselves, but omitted Mars, the susceptible god of war, who, to punish this neglect, instilled into one of the centaurs, at the nuptials, a violent love for the bride, and intoxicated him besides. Eurythion, thus drunk with love and wine, showed rudeness to the bride, upon which he was put to death by Theseus. The contest became general ; but the valour of Theseus, Pirithous, Hercules, and the rest of the Lapithæ, triumphed over their enemies. Here we see one of these coarse, bearded, and powerful monsters—probably Eurythion himself—roughly handling a fair and resisting female. The scene is arranged with the utmost vigour, boldly devised, and the group well balanced. There is something strict, hard, and antique in the forms, the positions being angular, the strong relief projecting about ten inches, which in some parts stands out entirely from the surface. But it must be remembered that this is a strictly architectural sculpture, intended to be seen from below, at a great distance, and in combination with the strong projection of the triglyphs and of the capitals. The metopes are thought not to be the design of Phidias, *but rather* that of Alcamenes, his pupil, who had repeated the same subject on the pediment of the temple of

Jupiter at Olympia. It has been ably restored by Lange.—186. *Mercury*, called "the Talleyrand Jupiter." A very fine Roman imitation of the archaic style. The hair, beard, and moustaches are rendered with great elegance and exquisite delicacy. The mouth, half opened, lends some animation to the otherwise cold, stern, and severe countenance. Parian marble.—198. *Hermes and Hestia*. A double head. Imitation of the archaic style.—210. *Head of a Bacchus*. Ditto.—270. *A Fawn and Panther*. A charming bas-relief.—475. An archaic imitation of some goddess transformed into *Hope* by modern restorers—(Uncatalogued.) *Three Metopes of the Temple of Jupiter*, in the city of Olympia, in Elis. They are much defaced, save the central one, which represents one of the combats of Hercules—viz., his struggle with the Cretan bull. The hero is opposing the butting animal with the whole might of his athletic frame, and with the jerk of his strong arm is pulling the creature's head. The action is bold, free, and lifelike, the composition is well balanced, and the figure of Hercules exhibits a broad, vigorous, and grand style of treatment, and a sharpness of outline, which betrays more affinity with Eginetan than with Attic works. These sculptures, therefore, seem to proceed from Peloponnesian artists, employed with others of the school of Phidias, in the adornment of the temple.—(?) *Bassi-relievi of the architrave of the Temple at Assos*. They are most important as affording a very exact idea of Greek art in the 6th century, evincing strong tokens of oriental influences combined with all the characteristics of incipient original feeling. The subjects represent hunting and festive scenes, all in a heavy, stiff style, the figures strangely out of proportion and varying in size, and the whole, indeed, displaying but little understanding of form, an imperfect feeling for rythmical architectural arrangement, and the strong bias of the realistic traditions of the East.—(?) *Reliefs from the Temple of Assos*, interesting only as affording a pretty correct idea of Greek sculpture of the 6th cen-

and further on, Bacchus, Mercury, etc. 3. Marsyas put to death.—242. *Ariadne asleep*—fragment of a bas-relief (Roman).

SECOND ROOM.—HALL OF THE SEASONS OR OF MITHRA.

Ceiling. Subjects allegorical of Diana and Apollo.—131. A Roman couple of the age of the Antonines in the costume and attitude of Mars and Venus. A copy of two celebrated sculptures at Rome and Florence, and suggestive of the attitude of the original group, of which the Venus of Milo is by some presumed to have formed part.—231, 232, and 233. *Bacchus' Campaigns in India.* A series of middling Roman bas-reliefs.—243. *Ariadne and Bacchus.* A bas-relief of the 3rd century. From a sarcophagus.—304. A *Bacchic procession.* Bas-relief of 3rd century. Frieze of a sarcophagus.—349 to 350. *Amori.* Friezes of 16th century. The execution is delicate, of a select taste, and highly finished.—425. *The Fall of Phaethon.* A very large and fine bas-relief, very much injured.—569. Bas-relief of Mithra sacrificing a bull, etc. *Mithra*, as is known, was the Roman Sun-god. A Roman work of the age of the Antonines. (?)—570, 571, and 572. Bas-reliefs, with the same subject. There are a great many representations of this subject in the British Museum, at Carlsruhe, etc. All these productions are mechanical and bungling work.

THIRD ROOM.—HALL OF PEACE.

Ceiling. Subject: *Minerva* displaying the olive-branch as the fruit of Peace.—Notice the fine wooden doors of 1658.—Unimportant busts, porphyry tripods, etc.

FOURTH ROOM.—HALL OF SEPTIMUS SEVERUS.

Ceiling. Subject: various passages from the early period of Roman history. Busts of Commodus, Septimus Severus, Crispina (fine drapery), etc.

FIFTH ROOM.—HALL OF THE ANTONINES.

Ceiling. Allegorical paintings.—At one end of the room, looking on the quay and the Seine, is the celebrated window, restored and regilt in the original style, by which Charles IX. is said to have fired upon his heretical subjects on that pious soul-and-body nightly chase on the “St. Barthélemy.”—Here are many busts and statues of Roman emperors, and other specimens of the decline of Roman art—viz., the *Antonines*, *Hadrian*, *Trajan* seated. In the centre, a fine colossal statue of *Marcus-Aurelius*; in a corner, the huge colossal head of *Lucilla*, found in the ruins of Carthage in 1847.

SIXTH ROOM.—HALL OF AUGUSTUS.

Ceiling. The painting, by *Matout*, represents *Apollo* and *Minerva*, surrounded by the Muses and poets. The hemicycle at the extremity encloses a fine statue of the *Emperor Augustus*, which stands on the entablature of Roman mosaics, decorated with comic subjects. Next to it on both sides and all round the room are the statues of *Livia*, of *Tiberius*, of *Julius Cæsar*, of *Caligula*, of *Claudius*, a very fine one of *Nero*, and a series of valuable busts of *Galba*, *Vitellius*, *Agrippa*, and a colossal head of an *Antinous*.—468. A colossal allegorical bust of *Rome*. But notice, above all, No. 184, a most admirable Greek statue, placed in the centre, and one of the gems of these galleries of sculpture. It represents a Roman orator in the attitude of Mercury, the god of eloquence, and is sometimes called Germanicus. It is probably the portrait of some celebrated statesman of the Roman republic, sent on a special mission to Greece, where it was executed. On the tortoise shell, an emblem of Mercury, which lies at the feet is read the artist's name—“Cleomenes, son of Cleomenes, an Athenian.” He was, therefore, the son of the celebrated Cleomenes, son of Apollodorus, who sculptured the Venus of Medici. The composition is

simple and truthful ; the pensive head, the raised right arm, and the motion of the hand—all plainly bespeak the orator addressing a public audience. The execution is most perfect. Observe the anatomical details of an admirable exactness, the rythmical proportions, the play of light and shade, which so happily model every part of the body. This statue, in Parian marble, was found at Rome, in the gardens of Pope Sixtus the Fifth, and brought to Paris under the reign of Louis XIV. by the painter Poussin.

N.B.—Return through these same galleries, and when the hall of the bas-reliefs be reached, turn aside to your left, entering the *Hall of the Vestibule Daru, and Staircase*, where several statues, busts, bas-reliefs, altars, and sarcophagi have been placed ; they are of no great merit : observe, however—

20 to 23. Eight bas-reliefs from Salonica, brought over in 1865 by M. Müller, and presented to the Louvre by Napoleon III. They formed the Attic of the palace at Thessalonica, which was situated in the quarter assigned to the Spanish Jews, who had styled it *Palacio de los Encantados* (Palace of the Enchanted or Bewitched ones). They are a middling Roman imitation of some Greek original, and date 3rd century of the Roman empire.—33. *Jupiter and the eagle*. From Villa Borghese.—42. *Ganymede fighting the eagle*. A bas-relief facing a sarcophagus.—85. The combat of Apollo with Marsyas, and a satyr's death. A fine Roman sarcophagus, found in 1853 on the Tuscan frontier. From the Campana collection.—204. Scenes from the life of Bacchus. A fine Greek relief from Villa Albani.—438. Tritons, Nereids. A magnificent Roman sarcophagus.

N.B.—Re-enter the *Rotunda*, cross the *Hall of Diana*, and turning to the right, follow the *Second Series of Rooms*, consisting of two parallel galleries, which form part of the old Louvre of Charles V. (1380), and were inhabited by his consort, Jeanne de Bourbon.

FIRST ROOM.—HALL OF THE TIBER.

So called from the colossal group of the River-God, which holds a conspicuous place in it.

2. *Astrological altar of Gabii*. A sun-dial, unique of its kind, and a puzzle to this day as to its veritable object; found in 1792, at Gabii, by the Scotch painter, Gavin Hamilton. Around the central disc or "patella" are sculptured the heads of the twelve gods of Olympus.—3. *A Bacchic festival*. Satyrs and Bacchants merrily dance around an altar.—5. *Base of a candelabrum*, in Parian marble, with strongly-projecting bas-reliefs representing the zodiacal triad—viz., Mercury, Jupiter, and Ceres.—58. *Ceres seeking her daughter*. Parian marble. The head, though antique, added; the two arms modern.—62. A girl changed by restorers into *Kora* (Ceres' daughter). The antique portions of this statue are of very great beauty. The elegance of its forms and the finish of the execution assign it to the Alexandrian period. The neck, nose, and feet restored.—88. *Apollo leading a Bacchic procession*. Bas-relief of a very fine composition and of a careful execution; the figures strongly projecting. Greek.—95. *Diana, styled the Zingarella*, owing to the Italian restorers, who added several of the characteristics of a gipsy girl. The bronze head, fore-arms, and feet are the work of Algardi (1602—1654).—98. *Diana Venatrix*, styled "La Diane de Versailles," and also "Diane à la Biche." It has long been held, in company with the Pythian Apollo, to be the finest work left by ancient art, the highest and most complete expression of sculpture. The Venus of Milo subsequently became a rival. But time sobers down all exaggerations, and now they are both appreciated in the true light of their respective merits. This is a very fine Roman work of the 1st century of our era, and betrays the great qualities and, at the same time, the weaknesses of Roman sculpture. Diana is represented as a slender huntress, in a short Doric

chiton, hastening forward with her doe, as if in pursuit of game. In harmony with this idea is the position of the right hand, which is on the point of drawing an arrow from the quiver. Her form bespeaks the chaste and wiry goddess, all slenderness, strength, elasticity, and almost virile spring, and readier to punish Actæon than to awake the fair slumbering youth on Mount Latmus. Observe the goddess' light and slender legs, which, though handled by restorers, preserve their very remarkable original beauty. Modern restorations: the nose, ears, right hand, left hand, right foot. Brought from Rome under the reign of Francis I., and sent to Versailles under Louis XIV., where it remained till the revolution.—109. *Vulcan's forges*. A celebrated bas-relief, which is not antique, but a good, though dry and mannered, work of the 16th century. It was designed at Rome by Pighius, in 1575.—132. Base of a candelabrum, with three sides representing three winged amori bearing the arms of the god of war.—160. *Venus Aphrodite*. Fragment of a charming Greek statuette, in Parian marble.—168. An exquisite little head of Venus, with the hair tied in a knot over the forehead. The bust is modern. "Grechetto" marble.—216. *A young Bacchus*. A beautiful Greek statue, which probably formed part of the pediment decoration of some temple. It may be assigned to Phidias' school. Sent from Rome by Horace Vernet in 1834.—218. *Bacchus*, styled "de Versailles." A fine Roman imitation of some good Greek type.—220. *Bacchus*. From the Campana collection. A pretty fragment of a Greek statue.—250. *The Faun and Child*, or Silenus carrying the infant Bacchus in his arms. It is one of the most celebrated statues in the Louvre. "This figure is of the finest possible character—pure and firm in outline, correct and living in movement. It is full of moral expression. The interest, the pleasure, the tenderness expressed by that man of nervous and savage aspect, as he contemplates the tiny thing which he carries in his arms, may be brought forward to disprove the

vulgar and inattentive theories which accuse ancient art of having been destitute of sentiment, and of having always sacrificed everything else save mere physical beauty. The Christian painters have scarcely surpassed this touching representation in the scene which they sometimes portray when they place the Child in the arms of Joseph."—*B. St. John*. This is one of the most attractive works of the latter period of Greek sculpture, which especially delighted in representations taken from the sphere of Satyr life, in which it found opportunity for displaying its masterly power and anatomical knowledge. The form of Silenus is very finely modelled, and his legs are looked upon by sculptors as *the* finest ever produced by ancient art. This is, with that of the Glyptothek at Munich, the most excellent copy of some very famous original, most probably of the school of Praxiteles. Modern restorations: the faun's hands and wrists; the child's arms, legs, chin, and nose. Found in 16th century, together with the Borghese Vase, and on the same spot. "Grechetto" marble.—262 and 263. *Youthful Satyrs playing the flute* (Tibia obliqua): 262 is superior to the other (No. 263), which is a Greek copy of Praxiteles' "celebrated (Periboëtos) Satyr."—272, 273, 274, 275. *Four Satyrs*, of colossal size, on which, at the Villa Albani (whence they proceed), rested a granite basin. They now support the long frieze in this hall to the right on coming in. A fifth one is in the museum of Stockholm, and a sixth has just been found amid the ruins of Bacchus' theatre at Athens, where they all six supported the architrave of the scena (330 B.C.).—291. A colossal and fine Greek statue of a Bacchic female.—299. *Centaur tamed by Love*. The expression of moral pain on the centaur's face is not unlike that of the Laocoon's. It is probably either a good Roman copy or a Greek replica of a type which has been often reproduced.—390. *Erato personifying Lyric Poetry*. A pretty Greek statue in Parian marble.—401. *Esculapius*.—428. *Endymion and Silene, the lunar goddess*. Fragment of the front of a sarco-

phagus.—449. *The Tiber* (Pater Tiberinus). A colossal group of the Roman River God, half reclining, and resting his right arm on a rock, before which is the she-wolf suckling the twin brothers, Romulus and Remus. Around the figure lie allegorical instruments and devices. On the lateral sides and reverse are three bas-reliefs, with scenes taken from the Trajan pillar. An imposing Roman work, which, together with its pendant the Nile, once here and restored in 1851 to the Vatican gallery, was found in the 16th century, at Rome, on the presumed site of a temple of Serapis. It is an interesting work, not, as has been often reputed, because of its being one of the first works of antiquity which modern Rome dug up in the 15th century, for it was discovered as late as the middle of the 16th, but on account of the genuine Hellenic spirit in which it has been executed, though it belongs to Hadrian's age and is contemporary of the Antinous in the Museum of the Lateran. It is probably a copy of some Alexandrian original. It is a masterpiece of fine characterisation in the grand and free treatment of the forms, in the majesty of the pose, and the simplicity and repose of the composition. Roman sculpture, which usually substituted material wealth for richness of imagination, and imposed mass and size for true grandeur, has produced no works superior to this Tiber, and to its pendant, the Nile, once here, but now in the Vatican.—464. *The Three Cities*. Probably in Asia-Minor, personified by goddesses bearing laurels. A very fine bas-relief, found in the 17th century, on the Via Appia, Rome.—481. *A winged Victory* supporting a heavy candelabrum. A bas-relief of strong projection and of great beauty.

SECOND ROOM.—HALL OF THE GLADIATOR.

4. *Bianchini's Egypto-Greek Planisphere*.—Two white marble fragments found at Rome in 1705. A work of the 2nd century B.C.—74. A graceful statuette in Parian marble, representing Apollo in the attitude of

repose. Formerly in the Château d'Écouen.—86. *Marsyas*, a Phrygian satyr, vanquished by Apollo, and tied by the wrists to the trunk of a pine-tree, awaits the moment of his being put to death. A fine Greek statue of the latter period of the decline, evincing a deep acquaintance with muscular anatomy; great pathos, displayed in the painful expression of the eyes and mouth, in the heaving chest, and the inertia of the lower limbs; and a careful execution. It was originally, we presume, part of a group, consisting of Apollo, Marsyas, and a slave (the executioner), eagerly whetting his knife. There are replicas at Florence, Berlin and Petersburg. The legend is well known, how the Phrygian satyr Marsyas, who was a celebrated piper, (for he had invented the flute, or, others assert, had found it where Minerva had thrown it aside, on account of the distortion of her handsome cheeks when she played on it,) had the imprudence to challenge Apollo to a trial of his skill as a musician. The God accepted, and it was mutually agreed that he who was defeated should be flayed alive by the conqueror. The Muses were appointed umpires, and the victory, with much difficulty, was adjudged to Apollo. Antique sculpture of a good period whatever, never wandered into such unæsthetic excesses as this in the delineation of the terrible.—87. *Diana of Gabii*; so called from the site where it was founded, in 1792. It is one of the most celebrated *chefs-d'œuvre* of Greek sculpture, and belongs, most certainly, to the great Alexandrian period. The goddess, all grace, youth and chastity, is dressed in a short hunting chiton, and is represented in the act of tying up the two ends of her mantle over the left shoulder. Nothing can be more graceful than her pose, so simple and so facile, and that maidenly attitude of a young goddess at her toilet. The head, turned to the right, is of an exquisite elegance, never exceeded; the lips, thin and half-closed, recall to our minds the praises which classic authors lavished on Praxiteles' *Dianas*. "*Frous minima et quæ radices capillorum*

retro flexerat," Petronium, etc. Contrasts most felicitous give life and spread animation everywhere; thus, on one side, are seen the rounded contours of the upraised arm, the draped shoulder, the straight lines of the plaited chiton, and the leg on which the body rests, whilst on the other, the shoulder is bare, as high up as the breast, the arm leans against the chest, the surfaces of the mantle which falls back over the knee are plane, and the left leg drawn backward. All those nice and exquisite *nuances* of pose and motion (*contrapposto*, as the Italians have it), united to the beauty of the composition and the perfection of the execution, form a wonderful *ensemble*. Several antique replicas at Villa Pamphili, etc. Modern parts: the nose, the right hand and wrist; elbow of the left arm, the left hand and foot, with half of left leg. Parian marble.—99. *A Diana Venatrix*, ill-restored.—102. A colossal *Bust of Diana*, of a good period of Greek art. All the lower part, nose, ears and bust are modern.—135. *Venus Genetrix*, so called from her being presumed to represent the wonted grand-dam of the Roman Julia family. A charming statue of the archaic period, found at Frejus (France), the Roman *Forum Julii*.—175. *Infant Mercury*. A small statue in Parian marble from Villa Borghese.—177. *Mercury*, from the Château de Richelieu.—178. *Mercury* as God of Commerce (Empolaïos).—229. *Bacchus' head*. A Greek specimen of a good period.—276. *A Faun*, fragment of a Roman statue found at Vienne, in Dauphiné; the merry laugh of the sportive faun is expressed with great felicity and truth.—281. *A sporting Satyr*, just back from a panther chase, and seated at the foot of a rock. A remarkably finished and executed Roman reproduction of a Greek work of the best period.—326. *An Amor* (Eros). This charming statue, of exquisite grace and extraordinary delicacy, was held by Winckelmann to be one of the finest things left by Greek statuary. It is very probably the identical "Apolline alato," which was found in 1594, at Rome, on the site of the baths of

Constantine.—330. *An Amor parodying the celebrated statue of Hercules at Rest.* A charming Greek statuette, as remarkable for the humorous and sprightly conception of the subject as for the finesse of the execution. The mischievous smile on the roguish face is admirably rendered. Found at Gabii.—429. *A circular base,* intended to bear a statue, perhaps that of Lucifera Diana. The subject of the bas-relief is the allegory of the moon disappearing in the waves of the sea, a favourite subject with antiquity, from the Villa Borg-hese.—446. *Cinerary Urn of Flavia Sabina.*—(Uncatalogued). *The Gladiator.* This famous statue, one of the best in the Louvre, (and anywhere in some respects, not absolutely) is the work of the Ephesian Agasias. It was found at Antium, where it may have stood in an Imperial Palace. In all probability it belongs, at the latest, to the Augustan age. It represents an athletic combatant, who, rapidly advancing, is defending himself with the left hand against an unseen adversary, apparently mounted, while the right hand, with the sword, is raised for a mighty blow. "The head shows the intensest strain of attention, and the attitude displays the rapid vehemence of the action, to an extent that verges on the limits of the power of which plastic art is capable. At the same time the due balance of the figure is well preserved, and the movement of every muscle is developed with such deep understanding, that the statue may be called a marvel of anatomical science. But its intellectual value is small; no touch of inward excitement awakens our sympathy, and we feel that the work was the result of cool reflection, and not of transporting enthusiasm. While, therefore, the execution exhibits much affinity with the dying Gaul and the Ludovisi group of Gauls, the work is destitute of that spark of deep pathos which so tragically affects us in the others. We are vividly interested in the brilliant solution of a difficult problem, but our heart takes no part in it for a moment."—*Lübke.*

THIRD ROOM.—HALL OF PALLAS.

7. A very fine bas-relief: *Jupiter, Venus, and Juno*, probably intended to represent an amorous intrigue discovered by Juno.—14. One of the seven *Delphic bassi-relievi*, styled "choragic monuments." This one represents Diana and Apollo, before Victory; Diana offering a libation to the Delphic goddess. A good imitation of the archaic style, but much modernised.—19. A wine amphora, with a graceful bas-relief, representing a Bacchic sacrifice. The shape of the vase is similar to that of the painted amphoræ, known in Italy as "*vasi a mascheroni*." It is the work of Sosibios of Athens, and belongs to the last century of the Roman republic. The base is modern.—41. *Ganymedes*.—44. *Juno*, a very fine Greek statue, in Pantelican marble, and changed by restorers into an allegorical figure of "Providence."—55. *Ceres*: the drapery is very beautifully rendered.—60. *Ceres and Polyhymnia*. The muse of Rhetoric formed, probably, part of the same subject—viz., the Departure of Triptolemus.—69. An archaic *Apollo*; a colossal bust.—70. *Apollo Sauroctonus* (lizard killer). An admirable Greek statue of the Alexandrian period, and possessing all the characteristics of Praxiteles' sensual chisel in the peculiar ease of the pose, the charming abandon of the supple body, whose forms are almost feminine, in the ideal beauty of the face and the eurythmy of the limbs. "The artist has here made use of the circumstance that the lizard, as a creature of presage, stands in relation to the God of Prediction, and by a playful application of it he has produced a pretty *genre* work, which, without any deeper spiritual value, is attractive from the elegance of the attitude, and from the youthful beauty of the figure."—L. Modern parts: right hand, left arm.—81. Colossal bust of *Apollo*. As remarkable for its beauty as for the breadth of its style. It is the ideal type of Apollo, such as it was created and defined by the artists of the best Greek period.—

103. A Roman sarcophagus, in Luni marble, with four compositions relative to the story of Diana surprised by Actæon.—114. *Pallas*. It is the finest and the most celebrated of all the statues of Minerva, which have as yet been found. The goddess wears a Corinthian helmet, and originally leaned on a spear; a bronze statuette of victory, was probably placed in her left hand. The beauty of the head, which is perfectly preserved, is beyond praise. The hair, lightly waved, and parted in the middle of the forehead, frames an exquisite face. The majestic pose of Minerva is still reminiscent of the severe style of the early archaic period, but the softness of the look, and the gentle motion of the head onwards, impart amiability to the expression, and a kindly human spark animates the Olympian being. The eyes and mouth bear traces of red, which time has faded into dark violet. The drapery is remarkable for the breadth and richness of its folds, and the suppleness of the stuff. This very fine statue, found at Velletri (near Naples), in 1797, is a Roman imitation of some celebrated Greek type, and belongs, most probably, to the 1st century of the Christian era.—137. *Venus d'Arles*; so called because it was found at Arles, in 1651. It is certainly an able work, but very far from perfect. The proportions are not very good, the breast is too flat, etc. The attitude and arrangement alone are remarkable. It has been cleverly restored by Girardon (1628-1715).—142. A replica of the Venus Capitolina.—213. Colossal head of long-bearded (Pogon) *Bacchus*. A Greek work.—234. *Bacchus and Silene*. Modernised.—297. *A Bacchic candelabrum*, one of the largest and most beautiful known. It is composed of three parts: 1. The base, which, though antique, is foreign to the monument itself; 2. The shaft (scapus), which is decorated in the middle with a good bas-relief, representing a Bacchic festival; 3. The platform, which is a modern addition. It was found near Naples, towards 1777.—316. *A Crater with four Bacchic heads*, sculptured in strongly projecting

relief. A very fine and richly-decorated vase, not unlike the celebrated one at Warwick Castle.—378. A very fine and well preserved sarcophagus, found in the 18th century, near Rome. The nine Muses are represented upon it in the following order, beginning from the left angle—viz.: Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, and Melpomene.—382. *Euterpe*; a fine Greek statue.—391. *Polyhymnia*, one of the Muses, daughter of Jupiter and Mnemosyne. She presided over singing and rhetoric, and was deemed the inventress of harmony and of theatrical gestures. She is represented in an attitude of the deepest meditation, crowned with roses, and dressed in a long tunic; she leans on one of the rocks of Parnassus, her head resting on her right arm. The arrangement of the drapery is quite inimitable; the work of an exquisite finesse. The whole of the upper part of this celebrated statue, as low as the waist, is modern, and the best and most skilful restoration ever performed. The restorer was A. Penna (ob. 1812), one of Canova's predecessors. A Greek marble.—393. A female, restored as the Muse Urania by Girardon. Fine.—403. A colossal bust of Esculapius.—413. Female, restored as Nemesis, the goddess of distributive justice. A fine Greek statue in Parian marble, found at Gabii.—445. Cippus, of the Roman style of the 1st century A.D., very richly ornamented. The principal subject on it represents a Nereid riding a sea-horse, and followed by amor.—492. *Prometheus and Minerva*. Roman bas-relief.—493. Statue, representing the genius that presides over Eternal Rest. A Roman work.

FOURTH ROOM.—HALL OF MELPOMENE.

79. A colossal statue of *Apollo*. Fine specimen of Greek statuary.—163. Colossal head of *Aphrodite* (Venus), a superb Greek sculpture of the school of Phidias.—164. Bust of *Aphrodite*, styled "the Venus of Cnides," of which (Visconti opines) this might be a
Q

replica. It is in all cases a very beautiful work, and beyond doubt proceeds from the school of Praxiteles. The mouth is peculiarly small.—170. A pretty bust of a *Venus*, not unlike that of the Capitole.—179. *Mercury* at rest; the torso is the only antique part in it.—379. *Euterpe*. A fine statue.—386. *Melpomene*, which gives this hall its name. A truly colossal statue of the Muse of Tragedy dressed in the tragic *syrrma*, and bearing in her right hand the mask of Hercules; formerly she bore in her left hand either a club or a sword. The expression is full of charm and gentleness. This statue, one block of Pantelican marble, is one of the largest known. It was formerly placed in Rome, in the court of a palace (the Cancelleria Apostolica), built towards 1495 by Bramante. Originally it decorated the scenarium of Pompey's theatre, built 699, near Campus Martius. The *Hemicycle* of the Melpomene was begun by the Archduke Raymond, and completed under the Restoration (1820) by Percier and Fontaine, who revêted it with magnificent slabs of violet marble. The small mosaic just before the pedestal of the statue is antique, but of no great value. Its decoration consists in geometric designs, composed of cubes (*lapilli*) of five colours—white, yellow, two shades of green, and purple. The large mosaic, which occupies almost all the hall, was executed under the reign of Napoleon I., by the celebrated Roman sculptor *Fr. Belloni*, director of the school of Mosaics, which Napoleon founded in Paris. The middle subject represents the genius of Napoleon mastering Victory and bringing back Peace and Plenty. The design and composition are by *Gérard* (1771—1837). The frame consists of the reclining figures of the four rivers which recall most the victories of Napoleon—viz., the Po, Nile, Danube, and Dnieper. In the angles are imperial crowns mixed with trophies. The mosaic is made of small marble and coloured glass paste cubes, which reproduce all the colours on a painter's pallet. Though the style and composition are in the bad taste of that period, the work itself,

we must acknowledge, is remarkable both for its purity and careful execution.

Turn to the left, and through double red velvet portieres enter—

FIFTH ROOM.—HALL OF THE VENUS OF MILO.

136. In the centre of this room, on a high pedestal, stands the celebrated *Venus of Milo*, without doubt one of the finest specimens of sculpture in the world, and the gem of gems of the Louvre antiques. *The statue.* The goddess of Love and Beauty is represented erect, nude as low as the waist, her limbs veiled rather than concealed by a loose transparent drapery, and the left foot raised on a small elevation. By a movement of the thigh and hip, slightly raised, she maintains the falling drapery. From the origin of the shoulder the right arm, now wanting, curved outward, and the hand, most probably, held up the satin drapery, which is only preserved in place by the position of the hips and thigh. The left arm, also wanting, was exultantly raised in the air, and held an apple, the prize awarded to the fairest by the shepherd Paris in the competition between Minerva, Juno, and Venus. The head is inclined towards the right of the spectator, the chest is slightly bent backward, the left shoulder being somewhat raised. Her lips are half open; her wavy hair is kept back by a narrow bandlet, and three locks fall over the nape of the neck. The ears, which are pierced, were probably adorned with pearls or gold ear-rings. The drapery on the reverse of the statue has been just roughen down, the place assigned to it being probably a niche or a wall; the back is, however, as highly finished as the rest. As to the real subject of the composition, the highest authorities do not agree. Quatremere de Quincy opined that this statue must have formed part of a group representing Venus appeasing and disarming Mars, a conception which frequently occurs in the poets, and of which there are examples in the statuary itself—viz., Hadrian and Sabina, or Mars and

Venus in the Louvre ; the draped Venus of Palestro, and also that of the Vatican (La Pigna), etc. Ravaisson and others share the same view. Emeric David would have it to represent the tutelar nymph of Melos playing on the lyre. Mr. Millingen, the Dutch antiquary, pretended that it was only an incomplete copy of the Venus of Capua (Naples). Lavoix believes it represents Venus holding a mirror, and contemplating the splendour of her own beauty, a "Venus coquette," as Viardot has it. In our humble opinion, that also of Aicard, it is the image of *Venus Victrix*, or Winner of the Prize of Beauty. Among other reasons for so thinking, we shall relate the story of the way it was found and finally taken possession of by the French. In the year 1820, in the little Greek island of Milo, the ancient Melos, about twenty-four miles from Scyllæum, about eighty miles in circumference, and originally (in 1116 B.C.) peopled by a Lacedæmonian colony, and not far from the modern village of Castro, a labourer called Yorgos, was uprooting a tree, near to some ancient sepulchral grottoes, when, to his surprise, the earth gave way and the tree suddenly disappeared under ground. He instantly set to work, and by digging deeply found out a cave excavated in the rock. There he discovered three statues of Mercury, several pedestals, and—the present Venus. At the very moment of that important discovery, the French man-of-war, *La Chevette*, landed the celebrated traveller Dumont d'Urville, who examined the statue, and informs us thus of his impressions in the account he published in 1821. "The statue, of which I measured separately the two parts (of which it consisted), was about six feet high ; it represented a nude female, *whose left hand (raised) held an apple*, and the right one held up a tunic, skillfully draped and falling negligently from the waist to the feet. However, they (the hands) both have been mutilated, and are *at the present time* separated from the body." Mr. Matterer, an officer under Admiral Dumont d'Urville's orders, had accompanied him on the visit,

and in the separate "notice" he wrote, he mentions thus the circumstance of one of the statue's hands holding an apple. "Lorsque M. d'Urville et moi nous avons vu la statue, *elle avait le bras gauche élevé en l'air tenant dans sa main une pomme*, et quant au bras droit, il était brisé à la saignée." Mr. Brest, French consular agent at Milo, acting after instructions of Mr. David, Consul General of France at Smyrna, offered to purchase the statue. But delays ensued pending the terms of this transaction, and meanwhile a wily monk, Oikonomos by name, who had been charged by the Turkish government with malversation and summoned to Constantinople, resolved to purchase this wonder of art, carry it with him, and by presenting it to the Drogman, obtain some indulgence in exchange. He succeeded in the purchase, and the statue was already actually being dragged, somewhat ruthlessly, down the rock slopes of Castro to the Greek ship that was to carry the precious work and the monk, when at that very moment, and by a curious coincidence, a French man-of-war, l'Estafette, suddenly arrived, anchored, and landed M. de Marcellus, first secretary to the French embassy of Constantinople, who had been expressly dispatched by his chief, the Marquis de Rivière, with orders to conclude the purchase, and carry away the statue. A fight ensued between the French seamen and the natives, which naturally ended in the latter's defeat and precipitate flight. The poor Venus lost her left arm on her way to the shore; but it was found, and joined to the half of her left hand holding an apple, and the fair goddess' marble chignon, which was replaced and found fitting exactly the top of her head. The labourer Yorgos was content to break anew his engagements, and accepted the sum of 6,000 francs for the statue, which thus became the property of the French government, being first presented to Charles X. The primates of the island (civil authorities) were severely punished by the Turkish Drogman, for having permitted strangers to carry off this, a national property. They were mer-

cilessly flogged, and condemned to pay 7,000 piastres. But they probably had already been amply rewarded by the French for their ready acquiescence, and were certainly compensated afterwards by the munificence of M. de Rivière. The statue being found near the site of the theatre of Milo, it is probable this latter was dedicated to this Venus, whose statue may have decorated its scenarium. *The style.* It is a work which may be safely assigned to a school holding a middle course between Phidias' art, still impressed with a certain severity reminiscent of the archaic traditions and the style of Praxiteles, finer, more graceful and sensual, more spirited and completely free from all conventional trammels. Its similarity, in point of style, with the group of the Niobidæ at Florence, which is most probably the work of Skopas, who was contemporary of Philip of Macedon, leads us to ascribe the Venus of Milo to his school, and in point of age, to the 4th century B.C. As to its merits in an esthetic point, we scarcely need repeat what has already been so often and so much better said. The power and grandeur of form, over which the infinite charm of youth and beauty is diffused, is in perfect keeping with the pure, serene, and noble expression of the head, which, free from all human infirmity, proclaims the calm self-sufficiency of divinity, a superior life, and the plenitude of immortality. Yet this dignity and nobility are obtained without effort—indeed, every part tells and blends to the fullest power, because variety with genius is the natural development of unity of conception. The graceful and wavering contours manifest physical elasticity and the hey-day of health, youth, and beauty, whilst the warm tones of the marble lend the skin a mellowness, a *finesse de grain*, and velvety appearance which is not found elsewhere. The artist probably worked after a model, rather seeking to reproduce a truthful exception than to typify an ideal conception of abstract beauty. Hence the irregularities observed, *however slight they may appear*, such as the relatively

small size of the head ; the very low forehead ; the neck somewhat long, thickish, and slightly marked with horizontal furrows ; the two corners of the mouth, which are not quite like one another ; the right cheek, which is larger than the other one ; and the foot sculptured with a realism not in keeping with the rest. As for the drapery, it is almost diaphanous, light, supple, and rendered broadly and soberly, the artist just marking out the most indispensable folds so as not to disturb the harmony and repose of the general lines. *Restorations.* They are very slight, and the work of B. Lange, ob. 1835—viz., the left foot, a part of the plinth, the ear-laps, the tip of the nose, etc. During the Siege and the Commune the statue lay hidden in the cellars of the Prefecture de Police ; but when removed from its hiding-place, the plaster, which held together the upper and lower portions of the statue, was found to have been softened by a flow of water from a burst pipe. Also two thin wooden wedges were found to have been introduced into the line of junction so as to cause the upper part of the body to stoop forward in place of being erect and exultant, after the victory of the goddess. Strange to say, when the statue was again put together, the bits of wood were again introduced and the former pose preserved. (See Salle des Venus.) The fore-arm and hand holding the apple are kept in the store-rooms of the Louvre.—**156.** *Venus in the attitude of the Venus of Medicis and a winged Eros (amor) riding a Dolphin.* A fine Roman group from the Campana collection.—**157.** *Venus in the attitude of that of Medicis, a winged Eros and a Dolphin.* A Roman group in Parian marble.

Continuing down the suite of rooms parallel to the one we have just visited, enter—

SIXTH ROOM.—HALL OF PSYCHE.

67.—*Seat of a Priestess of Ceres.* The only antique part are the two female sphinxes. The rest is a mere work of erudite imagination.—**133.** *Bas-relief in white*

marble, formerly on a Roman sarcophagus, representing the birth of Venus Aphrodite.—139. Parian marble statue of *Venus of Troas* (Asia Minor).—141. *Venus* coming out of her bath, in the attitude of Venus Capitolina. The fore-arms and legs are modern. Roman work.—145. *Venus Aphrodite*. A Greek marble statue.—151. *Venus and Eros*, formerly ascribed to Praxiteles, but a most evident, and now well-authenticated production of the Decline; prettily composed.—165. *Aphrodite*—styled Eustephanos. The head alone is antique.—240. Great *Sarcophagus* in Parian marble, of the 3rd century of the Christian era, found in 1805, near Bordeaux. Subjects: the story of Bacchus and Ariadne.—265. A fine statue of a *Faun playing the Cymbals*, and marking time with the kroupezion, a sort of double-soled shoe.—266. *Dancing Faun*. The right fore-arm, the hands and feet are modern.—279 and 280. *An Infant's Sarcophagus*, with *bassi-relievi*, representing a goat-herd, faun, and his dog. Two amori and does. Found at Gabii.—324. *Seat of a Priest of Bacchus*, awkwardly restored and modernised.—371. *Psyche*. A pretty Greek statue from Villa Borghese, and probably an antique copy of one of the daughters of Niobe; a group ascribed to Skopas (4th century B.C.), much restored.—400. *Esculapius and Aga Thodæmon*. Almost all is modern.—404. *Altar consecrated to Esculapius* by a veteran soldier of the Roman imperial guard. Date, 161 to 169 A.D.—440. A very fine *Sarcophagus bas-relief*, representing Nereids and sea-horses.—(Uncatalogued). 395. *Athlete* anointing himself with oil. Fine.

SEVENTH ROOM.—HALL OF ADONIS.

100. *Diana Huntress*. Ill-restored.—122. *Head of Pallas*. The gentle expression of that charming head contrasts most effectively with the warlike head-gear.—140. A statuette of *Venus*, ill-restored, and with the ridiculous addition of a perfume vase, etc.—152. *Venus and Eros trying the arms of Mars*. A fine group in

Parian marble, formerly at Rome in Pope Julius III.'s Villa Giulia.—162. *A small torso of a Venus*, found by Fauvel, at Athens.—172. *A Roman bas-relief*, formerly placed on the front of a sarcophagus, and representing the death of Adonis, a subject divided into three principal scenes—viz.: the departure of Adonis, the hunting accident, and the death.—222. *Bacchus*; much modernised.—223. *A Young Bacchus*, almost all modern.—248. *Sarcophagus bas-relief* of 3rd century, representing the triumph of the infant Bacchus.—438. Magnificent *Roman sarcophagus*, in Pantelicon marble, formerly in Rome, in a convent, and afterwards in the Vatican; the *bassi-relievi* representing Tritons and Nereids.

EIGHTH ROOM.—HALL OF HERCULES AND TELEPHUS.

116. *Minerva armed with a spear*. Formerly in the Park of Trionon.—117. A pretty *Statue of Minerva*, found near Palermo.—118. *Athene-Minerva*. Statue in Greek marble.—138. *Venus Aphrodite*. The pose similar to that of the Venus of Arles. Fine.—260. *Group of Satyrs*. A pretty Greek sculpture in Parian marble, of the last century before our era. Found in 1782, at Tivoli, in the ruins of Hadrian's villa; taken to Petersburg and sold to a jeweller, from whom it was purchased by Mr. Louis Fould, in 1856.—325. *Eros (Love) Farnese*. A Greek torso of an exquisite delicacy of chiselling. The head, wings, right arm, left forearm, the legs, right thigh, left knee, trunk of the tree and plinth are all modern. Found in 1862, at Rome, in the Farnese gardens.—375. *Hermaphrodite*. A free imitation of the celebrated Borghese specimen, No. 374. Found near Velletri.—437. *A Youth's Head*, styled Palæmon (a youthful sea demon in whose honour the Isthmian games were performed). Interesting.—439. *Roman sarcophagus* of 3rd century of our era. *Bassi-relievi*, with subjects representing Nereids and sea-centaurs.

NINTH ROOM.—HALL OF MEDEA.

72. *Apollo playing on the cithern*. A charming statuette in Greek marble.—115. *Athene-Minerva*. A fine statue.—180. *Mercury*. Roman work.—251. *Silene*. An admirably well preserved head. The artist has endeavoured to ennoble the burlesque head of this companion of Bacchus, who, to all appearance, is on the brink of drunkenness.—252. *Silene with a goat's-skin*. The right arm, feet and ankles and lower part of the cippus are modern.—281. *Bas-relief*, in Carrara marble, representing a hunting satyr. The execution is remarkable. It is a copy, and a fine one, of a Greek work of the best period. From Villa Albani.—282. *Lid of a sarcophagus*, with bas-relief, representing faun gathering the grapes to make wine.—377. *The Three Graces*. The three sisters personifying grace—viz.: Euphrosyne, Aglae, and Thalia, are represented in their traditional pose, that is, two placed with their backs turned towards the spectator, and the third facing him (*duas ad nos conversas unam a nobis aversam*. Fulgentius; Myth). In the early period, they, as well as all the goddesses, Venus included, were draped. Of no great esthetic value.—407. *Hygiea*, the goddess of health, and daughter of Esculapius. In one hand she holds her serpent, and in the other a cup, destined to receive the slime of the reptile, a sovereign medicine. This sculpture, as remarkably composed as it is exquisitely executed, is certainly one of the best and most pleasing in the Louvre. It is full of charm and finesse. Parian marble.—460. *Flora*. The drapery is excellent.

TENTH ROOM.—CORRIDOR OF PAN.

176. *Infant Mercury*.—287.—*Statue of Pan*, the god of flocks and herds, half a man and half a goat (Capripes), seated on a rock. The expression also partakes of both natures. The head, arms and legs are *modern*.

ELEVENTH ROOM.—HALL OF THE CANDELABRUM.

25 to 28. *Four Termini*. The Dii Terminali were supposed to preside over bounds and limits, and to punish all unlawful usurpation of land. Two of these have been arbitrarily transformed by restorers into fauni holding flowers.—93. *Artemis Soteira* (Diana friendly to the oppressed).—208. A colossal *Hermes* (archaic Bacchus).—455. *A Naid*. The left arm is modern. Roman work.—509. *Stela of Gressia Saturnina*. A fragment with a much defaced bas-relief, representing an offering.

N.B.—Now re-enter the *Hall of the Caryatides*, cross the Court, and visit the *Gallery of Primitive Greek Sculpture*.

GALLERY
OF
PRIMITIVE GREEK SCULPTURE
AND HALL OF THE VENUSES.

FIRST ROOM (ON THE LEFT).—SALLE DES VENUS.

Here have been collected several casts of Venuses, the originals of which are either in the Louvre or in Italy, with a view to elucidate the much debated question as to the real attitude of the Venus of Milo. In the centre of the room has been recently placed the very important acquisition made in 1874—viz.: the *Venus of Falerone*. This statue, in Parian marble, was found 16th June, 1836, at Falerone, a city on the Adriatic, and bought by the French government from the person to whom it had been originally sold. The head, arms and the back of the left shoulder are wanting. The *Venus* is draped and in an attitude very similar to that

of the Venus of Milo. It is, however, of an earlier and more severe style, as it most probably belongs to the age of Pericles. The forms are large, broadly rendered, yet supple and of great elegance; the body is full of life. The drapery is characteristic of Phidias' school, by its numerous folds, small and cramped, which by their reunion form large masses, and by that sort of puckering on the edges of the mantle which is also peculiar to that style. The light tunic, fastened up by a waistband just under the breast, is almost transparent, and but half veils the superb and elastic round limbs. But, however fine, this Venus is far from equalling that of Milo, and is probably a perfect copy of some admirable type, now lost for ever.

SALLES ROTHSCHILD.

Two rooms, not as yet completely repaired and put in order, have been assigned to the valuable sculptures which have been recently discovered in Asia Minor, at the expense of Barons G. and Ed. de Rothschild, of Paris, who have presented them to the Louvre. The explorers were Mr. Rayet, a pupil of the French school of art, at Athens, and Mr. Albert Thomas, an architect, pensioner of the French academy at Rome. The region thus explored is the lower valley of the Mæander, a part of the vast plain that formerly formed the Latmæus Sinus, and on the site of the ancient Miletus, the capital of all Ionia, situate ten stadia south of the Mæander. In that land, all softness and poesy, and owing to the presence of an imaginative people in close contact with Eastern arts and civilisation, Hellenic art bore early fruit, and late fruit also, both characterised by great originality. The ruins hitherto explored, and of which specimens have been sent—are: the theatre; several baths; a gymnasium: the Via Sacra, leading south towards the celebrated temple of Apollo Didymæus, and this latter, a splendid decastyle temple, 156 feet wide, by 295 feet in length, built 4th century B.C., situate near the present Greek village of Hierouda, and the Turkish hamlet of Kapi-Kere, which is the site of the city of Heraclea of Latmos. There are as yet but a few of the objects brought over, and they have not been accordingly catalogued. They are all stamped with well characterised archaism, and consist of colossal architectural sculpture.

A huge and massive lion, the feline characters of which are rendered with spirit, and betray close affinity *with similar works of Egyptian and Assyrian art;*

several large and headless female statues, also of that same early style. Observe, besides, three half capitals formerly placed in the angles of the Temple; two curious capitals decorated with palm-leaves, scroll-work, chimæra, lyres, etc.; a capital *in antis*, formerly decorating one of the posterior angles of the Naos; two sculptured bases out of the series which supported the ten pillars of the principal façade, etc., etc.

ANTIQUE SCULPTURE

Scattered in different parts of the Louvre, and likely to undergo changes of place.

SALLE DE MAGNÉSIE.

(A SMALL ROOM NEXT TO THE FORMER GALLERY.)

423. *A small portable Altar*, decorated with the draped bust of Helios, the solar god. The head crowned with seven rays; a white marble brought from Cilicia (in Asia Minor), by M. Langlois.—477. *Nice, or Victory*. A pretty statuette in Greek marble. A replica in the Vatican.—(Uncatalogued). *The celebrated reliefs from the temple of Diana, at Magnésia, on the Mæander (Ionia, Asia Minor)*. It is one of the most extensive relief compositions of antiquity, being 240 feet in length, while the frieze at Bassæ, with which it stands in due affinity, is only about 100 feet long. The subject is—Battles with the Amazons. "Their entire artistic character proclaim them to be works of the Roman epoch, which cannot certainly compare with Greek works, either in fineness of style or nobleness of conception. Although the forms are clumsy and thick-set, and the composition and execution unequal; although many ideas are repeated, and some seem directly borrowed from Bassæ, still we must have due regard to the extraordinary length of

the frieze, which offers much excuse for the author, especially as a fair number of new and ingenious incidents are introduced. The attitudes are full of energy and life; the arrangement is clever."—*L.*

ROTONDE; OR SALLE RONDE.

(On 1st floor, between *Salle des Bijoux*, *Galeries d'Apollon* and *Vestibule of Salle des Fresques*).

In the centre, No. 317. *A large Vase* in Carrara marble; a copy executed by the Italian, G. Raggi, in 1820, of a fine antique basalt vase in the Vatican. On each side is a tragic mask, and two masks of Bacchantes, set on the pannels between four Thyrsi. The upper part of the vase is richly decorated with scroll-work, palm-leaves, interlacing, etc., forming two rows of friezes. The handles imitate the intertwinings of two vine-stocks. The octagonal mosaic pavement represents eight subjects, framed by borders filled with ivy stems. These subjects are young men driving cars, dragged by wild boars, panthers, rams, does, deer, he-goats, lions and greyhounds. These mosaics, executed under the first Empire, are the work of Belloni.—318. Copy of a large antique *Bacchic Vase* in the Palazzo Lante, in Rome. The work of Lange.—392. *Statue of a female, styled Polyhymnia*. The mouth, nose, chin, and neck, are modern.—394. A female transformed by restorers into a *Muse*. The head, arms, shoulders, modern.

ESCALIER DARU.

82. A pretty marble statue of *Apollo*. The head is modern.—416 and 417. Two pendant statues of *The Solar God*. From the Campana collection. Much restored.

VESTIBULE AND STAIR OF THE NORTHERN PAVILLON DE LA COLONNADE.

253 and 254. (A) *A Drunken Silenus* asleep and
down. (B) A pendant subject. Two interest-

ing white marble statues, proceeding from the Peristyle of the ancient theatre at Falerii (Civita Castellana) in Etruria. Campana collection.—255. *A recumbent Silenus*, transformed by restorers into a satyr.—447. *A River God*. An imitation of the archaic style.—448. *The River God Inopus*, so called because it is presumed to personify the river of Delos, which the inhabitants suppose to be the Nile, crossing from Egypt under the sea, and near whose banks Apollo and Diana were born. The marble torso of this recumbent male figure, in Parian marble, was found in the Island of Delos. The style, in its great simplicity, approaches that of the Parthenon sculptures—especially the so-called Theseus—only that the treatment of the nude form and of the flowing hair is a degree softer. Probably the figure filled the angle of a temple pediment.—450 and 451. *River Gods*, recumbent. From the Campana collection.

GALLERY OF MÆDIAVAL AND RENAISSANCE SCULPTURE.

Situated in the south wing and entered by one of the small gateways that open upon the Great Court of the Louvre (see Plan of Ground-floor), over which is the inscription, in gold letters, "Musée du Moyen Age et de la Renaissance." It is composed of eight small rooms. The mediæval specimens are scarce, and of no great importance. The Renaissance sculpture is far from being complete. Its most interesting examples here are several works of the French schools of the 16th century, the wide-world known captives of Michael Angelo, etc.

FIRST ROOM.—SALLE DE LA CHEMINÉE DE BRUGES.

(THE FIRST TO THE LEFT ON ENTERING.)

A colossal cast of the chimney-piece in the Salle des Séances of the Châtellenie of Bruges. A magnificent

specimen of the most elaborate workmanship of the Flemish art of the 16th century (1529—1532). All the upper portion of the original is in wood, and the work of Hermann Glosenkamp; the bas-reliefs, in alabaster, that of Guyot de Beaugrant.—*Casts of the celebrated tombs of the Duke Charles and the Duchess Mary of Burgundy, at Bruges, in the Liebfrauen Kirche.* The monument of Mary, wife of the Emperor Maximilian, was executed in 1495, by Jan de Baker, of Brussels. The little angels on the magnificent marble sarcophagus, which is adorned with enamelled coats of arms, and the figures holding their armorial bearings, are fine and naïve, in the style of the Flemish painters of the period, especially in that of Memling. On the original sarcophagus and recumbent is the gilded bronze figure of the beautiful Mary, a work of noble truthfulness to life. Subsequently (1558), by order of Philip II., the monument of Charles the Bold was added by the sculptor Jongherling, of Antwerp. Allied to the former in design, the details and the character of the figures exhibit the Italian taste in an insipid manner.

Returning to the *Ante-room*—

ANTE-ROOM.

Salle d'Entrée.—On the right and left have been placed several unimportant specimens of mediæval sculpture. Observe, however, No. 70, a stone statue, representing *Childebert*, King of France, ob. 558. A work of the 13th century, proceeding from the Abbey of St. Germain-des-Prés. It is probably an imitation of some earlier statue.—76. *Virgin and Child.* In stone. A work of the 14th century. From the church of Maisoncelles.—78. *St. John the Baptist and St. John the Evangelist*, with a landscape ground. A stone bas-relief, painted and gilt. 16th century.—79. *The Nativity of the Virgin.* A bas-relief, painted and gilt. 16th century.—80 and 81. *Pierre d'Evreux and Catherine d'Alençon*, his wife; Kings of Navarre. 15th century.—

82. *Anne of Burgundy, Duchess of Bedford*, ob. 1452. From the Convent des Célestins, Paris. 15th century.

A door opposite to that by which we entered the *Salle de la Cheminée* leads to a room called—

MUSÉE CHRÉTIEN.

Here have been placed tomb-slabs, tombs, bas-reliefs, a mosaic pavement, inscriptions, etc., of the Primitive Romano-Christian Period.

From this we pass into another room, styled—

MUSÉE JUDAÏQUE.

It consists of some large fragments of the tombs of the Kings, found at Jerusalem; of a Moabite sculpture; inscriptions; a few jewels, glass, and pottery, found in these sarcophagi, etc. They were chiefly brought over by M. de Saulcy, who, in his learned work, "*L'art Judaïque*," has endeavoured (but vainly of course), to establish the fact that Jews were artists.

Now turn to the left, and successively visit the rooms that lead into one another, in the following order—

SALLE DE MICHEL COLOMBE.

16. *Louis XII., King of France* (1462—1515). An alabaster statue, by Lorenzo da Mugiano, a Milanese sculptor, who worked in 1508.—**17.** *A marble basin*, proceeding from the fountain which formerly occupied the middle of the court of the Château de Gaillon. It was given by the Republic of Venice to Cardinal d'Amboise. 16th century.—**84.** *St. George slaying the Dragon*. Marble bas-relief, by Michel Colombe (1430—1512). Executed for Cardinal d'Amboise in 1508, and intended for the cardinal's chapel at his Château de Gaillon. Stiff and clumsy, but picturesque in composition, and of great delicacy of execution.—**85.** *Philippe de Comines* (1445—1509), councillor of Louis XI., and the author of the celebrated memoirs.—**86.** *Helen of Chambes*—

Montsoreau, his wife. The realism of the time (16th century), even increased by colour, appears thoroughly hard and unpleasing in these kneeling statues, which were brought from the church of the Augustins.—87 and 88. *Louis de Pomier*, treasurer of Francis I., and his wife *Roberte Legendre*. They are masterpieces of exquisite naïveté. A fine conception of nature and depth of feeling are combined with a pure treatment of form, which are interesting, moreover, as foreshadowing the immediate formation of that early style by the influence of Italian models.

ROOM OF MICHAEL ANGELO.

12 bis. *Virgin and Child*. Marble bas-relief, by Mino da Fiesole (1400—1486). Light, delicate, and graceful, though the figures are feeble.—12 ter. *Virgin and Child*, by A. Rossellino, of Florence (1427—1490). Tastefully composed and displaying technical qualities. The drapery is somewhat mannered.—13. *Robert Malatesta*, Lord of Rimini, and general of the armies of Sixtus V., by Paolo Romano. From the Villa Borghese. A fine marble bas-relief. 15th century.—28 and 29. *The two Slaves or Prisoners*, by Michael Angelo (1475—1564). They belong to the series of statues—some completed and others only partially so—which the great sculptor executed either for the original or for the second plan of the monument of Pope Julius II. The plan being altered in 1513, the present statues were not needed in the monument in St. Pietro in Vincoli, and Michael Angelo gave them to Roberto Strozzi, who had taken care of him during an illness, and who, in turn, presented them to Francis I. This sovereign gave them to the Constable of Montmorency, who placed them in his Château d'Ecouen. In 1793 they were found by Mr. Lenoir in the stables of the hotel of the Duke de Richelieu in Paris, and purchased for the State. They are the only really fine works of Michael Angelo which France possesses, but they are *worthy*, in many points, of his most beautiful ones

in Italy. They are both grandly and yet most simply treated. 29 "especially, exhibits a nobleness of form such as has rarely been attained on so large a scale since ; at the same time, the head bears an expression of pain, indicating mental suffering. The other is somewhat more constrained in idea, but in it also the fundamental idea is thrillingly apparent, plainly indicating a more defiant and desperate resistance against slavery."—*Lübke*. These sculptures, however beautiful and striking, plainly manifest the main failing of M. Angelo, with whom the draughtsman's practice and his native preference for painting were as detrimental to his success as a sculptor, as his studies for sculpture biassed and injured his painter's temperament. He, therefore, was too often led to treat canvas like marble and marble like canvas.—30. *Moses*. A terra-cotta reduction after Michael Angelo's statue of the monument of Julius II.—31 to 34. *Bronze reductions of the allegorical figures*, by Michael Angelo, which decorate the monument of Julian and Lorenzo of Medicis at Florence. They represent *Day, Night, Morning, Evening*.—34 bis. *Jason Victorious*. School of M. Angelo. A fine bronze, formerly in the gardens of St. Cloud.—34 ter. *Baccio Bandinelli*. Marble bas-relief, of 16th century.—35. *The Nymph of Fontainebleau*, by Benvenuto Cellini (1500-1571). It was executed in Paris in 1544, by command of Francis I., and intended to decorate the entrance gateway of the palace of Fontainebleau. Shortly after its execution Cellini left for Italy, Francis I. died (in 1547), and the nymph was not put up in its intended place, but served to adorn the entrance of the Château d'Anet, the residence of the beautiful Diana of Poitiers, duchess of Valentinois, whence it was removed, in 1806, to the Hall of the Caryatides, placed over the Tribune, but subsequently replaced by its present cast and brought hither. It is an *alto-relievo*, cast in bronze, and representing a nude female, of colossal size, half reclining, leaning on her left arm, which rests on an urn, and with her right arm

folded round a stag's neck, whose head, decked with huge horns, projects strongly outward. Does and wild boars are grouped on one side, whilst specimens of various breeds of sporting dogs are seen on the other. Though delicately finished and executed, and also pleasing in its arrangement, yet the position is deficient in real freedom and ease, and the form, especially the lengthened thigh, is rather insipid and poor.—40. *The entombment of Christ*, by Danielo da Volterra (1509—1566).—46. *Infancy of Christ*. A pretty bas-relief, after the well-known engraving by Al. Dürer.—53. *Louis V., Duke of Bavaria*, ob. 1544. School of Nuremberg.—69. *Mercury and Psyche*. Bronze group, by Adrian De Vries, a Flemish sculptor of the 16th century, and a pupil of Jean de Boulogne. Vigorously but not naturally conceived and rendered.

ROOM OF THE ANGUIERS.

60 bis. *Mercury, messenger of the gods*. Fine bronze statue, after Jean de Boulogne (Giovanni di Bologna). Graceful, bold, and of an airy lightness, *sveltezza*, and great beauty of lines.—64 to 67. *Four bronze slave figures*, which formerly surrounded the pedestal of Henri IV.'s statue on the Pont-Neuf, by Pierre Franqueville (Cambray, 1548—1618), pupil of J. de Boulogne. Full of life and movement, but violently attitudinarian. The types have evidently been inspired by M. Angelo's slaves, his Moses, etc.—161, 162, 162 bis, 162 ter. *Four admirably-modelled bronze dogs*, which decorated the pedestal of a fountain, erected by Henri IV., in the queen's garden at Fontainebleau. 17th century.—164. *Fame*. A bronze statue, by Guillaume Berthelot, Mary of Medicis' sculptor in ordinary, ob. 1648.—165. *Louis XIV. when ten years old*. A bronze statue, by Simon Guillain (1581—1658).—166. *Louis XIII.* Bronze statue, by the same.—167. *Anna of Austria*. Bronze statue, by the same.—168. *Captives and trophies*. A large stone bas-relief representing four men typifying four conquered nations. Formerly

on the monument of the Pont au Change. By same.—
169. *Charlotte-Catherine de la Trémouille, Princess of Condé*, ob. 1629. From the convent of the Ave-Maria, and in her own chapel. By same.—**170.** *Louis XIII.* Bronze bust. 17th century.—**171.** *Louis II., of Bourbon (le grand Condé)*. Bronze bust. 17th century.—**172.** *N. B. de Sillery, Chancellor of France*. A fine bronze medallion, by G. Dupré, ob. 1642.—**173 to 190.** *Funerary monument of the Dukes de Longueville*, by François Anguier (1604—1669). It consists of a large white pyramid, the four faces of which are decorated with figures and trophies recording the glory and high military deeds of the House of Longueville. At the angles are four allegorical figures, erect and representing *Force* bearing a club; *Prudence* holding a serpent and a mirror; *Justice* armed with fasces and a hatchet; and *Temperance*. Four *bassi-relievi* are sculptured with attributes corresponding to each of these figures. The pedestal is decorated with two brass reliefs representing the Battle of Senlis, won by Henri de Longueville over the Duke d'Aumale, and the Battle of Arcques. This fine monument was formerly in the Chapel d'Orléans, in the Church des Célestins. The statues are thoroughly noble, without mannerism, and full of simplicity, with finely-arranged drapery. On the other hand, in the gilt and marble reliefs, all the good reminiscences of the early epoch are effaced, and a confused and extremely picturesque arrangement prevails.—**191.** *President de Thou*, ob. 1617. A fine marble statue, by the same, who has represented the learned councillor and historian kneeling at an oratory. The conception is unimportant, but the work is altogether pleasing for its simple truth and dignified bearing. Proceeds from De Thou's monument at Saint André-des-Arts.—**192.** *Allegorical bronze bas-relief*, by same, representing History inscribing the title of De Thou's works.—**193.** *Jacques de Sonoré*, the knight of St. John, dying, with a genius mourning over him. By same. The effect is theatrical.—**194.** *Colbert*, ob. 1683. An

excellent marble bust, by Michel Anguier, his brother (1612—1686).—196 and 197. *Two Captives*, by Gaspard and Bal. Marsy (1624—1681; 1628—1674). Sculptured for the monument of Casimir, King of Poland, in St. Germain-des-Prés.

ROOM OF JEAN GOUJON.

17. *Marble basin*, part of the fountain which occupied the middle of the court of the Château de Gaillon. Gracefully designed and delicately chiselled.—38. *A. B. de Rocquencourt, comptroller general of finances during the reign of Henri II.* By Ponzio, of Tuscany. Vigorously executed.—70 bis. *Blanche de Champagne, wife of Jean I., Duke of Brittany.* 13th century. Tumular statue, bronze and brass on wood.—90. *Marble bas-relief*, by Richier, an excellent Lorrain sculptor of the 16th century, representing *Daniel's verdict upon Susanna*. It is executed with miniature-like neatness. The expression of the heads is particularly fine, but the attitude of the figures—especially of Daniel—is not free from exaggeration.—91. *The infant Jesus*, by the same. Charming naïve and fresh, and like his other works executed in the limestone found by the Meuse.—91 bis and 91 ter. *Fragments of statuettes of angels*, by the same.—92. *The entombment of Christ.* Bas-relief, by Jean Goujon (worked middle of 16th century). "It is simple and, at the same time, touching; it retains its dignity in the passionate expression of grief, and, though elaborately executed, it produces a grand effect." It is one of the best of Goujon's bas-reliefs, in which style he truly excelled.—93. *St. John*; 94. *St. Matthew*; 95. *St. Luke*; 96. *St. Mark.* These four Evangelists, by Jean Goujon, were executed 1541—1544, for the Roodloft of St. Germain l'Auxerrois. They incline somewhat to Michael Angelo's style; still, they are conceived with great freedom and are full of character.—97, 98, and 99. *Nymphs, a Triton, and Water Genii*, Three bas-reliefs formerly decorating the basement of the fountain of St. Innocent. The figures are not quite

free from constraint; their proportions, too, are very lengthy; but they also belong to the most graceful works of the period, and are rendered especially pleasing from the delicacy of the relief style. The naked children, riding on dolphins, which are similarly treated, are full of charming freshness. "Où a-t-il pris ces corps charmants," says Michelet, "ces nymphes étranges, improbables, infiniment longues et flexibles? Sont-ce les peupliers de Fontaine-Belle-Eau, les joncs de son ruisseau, ou les vignes de Thomery dans leurs capricieux rameaux, qui ont revêtu la figure humaine?"

—100. *Diana*. The goddess is represented nude, half reclining, holding a golden bow in her left hand, and with her right arm folded round a crouching stag, with gilt horns, and guarded by the two faithful dogs, Syrius and Procyon. The marble figure is semi-colossal, its length being two mètres fifty centimètres; its height one mètre fifty-five centimètres. The head, which is very beautiful, is *said* to be the likeness of the fair and frail Diana of Poitiers, Duchess of Valentinois. Originally it belonged to a fountain in the Castle of Anet, which was built in 1548 for this lady, and by command of King Henri II. It is supremely elegant, but the forms, however aristocratic in the striving at grace, are marked by too slender proportions, the lines are too lengthy, though flowing most softly and delicately, and the types too much like those introduced into France by Primaticcio.—101. *Henri II., of France*. Marble bust, ascribed to Jean Goujon.—103. *Philippe de Chabot, Admiral of France*, ob. 1543, by Jean Cousin (1500—1589). A masterpiece of this excellent sculptor, who, like most of the French artists of his day, betrays the influence of Primaticcio, and, like most French sculptors of every age, displayed greater genius in bas-relief than in high-relief. This gallant old admiral, clad in war armour, and half reclining with his helmet under his left arm, is perhaps one of the finest recumbent figures in French sculpture; of a simple and noble style; soberly treated, truthful, of great ease and

repose, yet ideally conceived and not inelegant. Proceeds from the Chapel d'Orléans, at the Célestins, where his monument was raised by Leonor de Chabot, his daughter. Alabaster.—104. *Fortune*. An alabaster statuette, formerly placed beneath the statue of Admiral Chabot—105 and 106. *Two Funereal Genii*, decorating the same monument, and likewise by Cousin. These somewhat verge on restlessness and mannerism.—107. Bas-relief of a funerary monument representing *Francis, Comte de la Rochefoucauld*, chamberlain to Francis I. and *Anna of Polignac*, his daughter-in-law. Ascribed to J. Cousin.—110. *Marble bas-relief, representing an allegory of the Resurrection*, by Fremyn Roussel (16th century). Small, but fine and vigorous.—112. *The Three Graces*, christianised and almost susceptible of being changed into the Three Theological Virtues. The three females are represented standing close together, their hands touching as if for a dance. On their heads, the hair of which is elegantly dressed, they originally bore the heart of Henri II. in an urn, for which the present gilt and modern vase was substituted. The work was executed by Germain Pilon (1535—1590), about the year 1560, by order of Catherine of Medicis, and was placed in the Chapelle d'Orléans, in the Church of the Célestins. There are inscriptions and distichs on the three faces of the triangular pedestal, which is, besides, profusely decorated with reliefs, not by the same hand. "The figures are stiff; their extreme slenderness is not, as in Goujon's works, moderated by graceful lines and fine expression; the drapery is arbitrarily arranged, and is full of paltry mannerism."—Lübke.—113. *Marble statue of Valentine Balbiane, wife of Chancellor de Biragne*, ob. 1572. By same. The lady is no longer represented in prayer, as in former days, but is reading in a careless attitude; the little lap-dog, also, is not wanting to complete the boudoir air. The bad style of the inflated hoop petticoat also displays itself, an enemy to all plastic exhibition of form. On the face of the basement is a *bas-relief*, representing the same lady no longer dressed

and living, but the nude corps only partially veiled by the shroud, emaciated like a skeleton, depicted with fearful truth and masterly power of execution ; a contrast between life and death evincing the great but false Christian idea of the contempt of the flesh.—114 and 115. *Two Funereal Genii*, formerly part of the monument just described. By same. Likewise originally in the Church of St. Catherine du Val des Ecoliers.—117. *Monument of René, Cardinal de Biragne*. A fine bronze statue. The head is good ; the draperies angular and too deeply hollowed.—118 to 121. *The Four Cardinal Virtues*. By same. These slender wood figures, which formerly supported the reliquary of St. Geneviève in the abbey of the same name, exhibit, in spite of their elegance, an arbitrary arrangement of the drapery, and the heads are not devoid of mannerism.—122. *Chimney, proceeding from the Château of the Seigneur de Villeroy, near Mennecy*. By same. It is in the form of a small monument, in the centre of which is a niche, decorated with a bust of Henri II., ascribed to Jean Goujon, framed by a garland of fruit and flowers, flanked by two nymphs, and diversely adorned with conventional devices—chimeræ, a faun, foliage, etc., and the motto : *Per ardua surgo*.—123. *Preaching of St. Paul*. Bas-relief, by same.—124 to 127. *Four Virtues bearing the instruments of the Passion*. Proceeds, like the former bas-relief, from a pulpit in the Church of the Grands Augustins. Mannered and restless. By same.—127 bis. *Faith*, by same.—127 ter. *Force*, by same.—128. *Bronze bas-relief*, by same. Subject, *The Descent from the Cross*. Fine and feelingly conceived.—129. *Henri II., of France*, by same. An alabaster bust.—130. *Charles IX., of France*, by same. Alabaster.—131. *Henri III., of France*, by same. These three excellent busts are, moreover, very interesting likenesses, and were formerly in the Château de Raincy.—131 bis. *Marble head of a girl*, by same.—131 ter. *Marble head of the Countess de la Ferté*, by same.—132. *Marble bust of a child*, probably Henri III., who is conceived

with his innocent smile in a charmingly naïve manner, by same.—133. *Jesus on Mount Olivet*, a bas-relief, also by Germain Pilon.—133 bis. *Melchisedech*.—133 ter. *St. Paul*. Both also by him.—134 to 137. *Nymphs of the Seine and a Venus*. School of Jean Goujon.—138 to 142. *A Pillar*, three allegorical statues (of *Peace*, *Justice*, and *Plenty*), and emblems in low relief, proceeding from the funerary monument containing the heart of Anne de Montmorency, great constable of France, ob. 1567, formerly in the Chapelle d'Orléans, Church of les Célestins. By B. Prieur (ob. 1611). "Elegant, though rather pompous in decoration. The figures are not entirely free in their attitude, but they are without affectation, and the drapery is elegant and rich."—Lübke.—143. *Marble recumbent statue of the same*, armed *cap-à-pie*, his goodly sword laying along his body; the visor of his helmet raised; his hands, with gauntlets, clasped in prayer; the collar of the Order of St. Michael across the breast, and the Garter just below his left knee. It is the masterpiece of Barthélemy Prieur. The head displays the noblest expression of simple truthfulness to life. Simple and calm is the attitude, yet all stiffness is avoided, and even the coat-of-mail assumes a softer form.—*Madeleine of Savoy, his wife*, ob. 1586. Formerly with the constable's statue in the Abbey de Montmorency. No less excellent, and by the same. The head is full of love and kindness, the hands are refined, only in the drapery most of the noble effect is destroyed by petty and unnatural folds.—145 and 145 bis. *Marble and bronze busts of Henri IV.*, ascribed to B. Prieur.—174. *St. Peter*. Marble statuette, by Jacques Sarrazin (1588—1660).—175. *Mary Magdalen*. Ditto, by same.—176. *Allegorical figure of Sorrow*. A fine bas-relief.—177. *Chancellor Seguier*, ob. 1672. Distinguished for its life and truthfulness. Ascribed to Sarrazin.

GALLERY OF MODERN SCULPTURE.

The first we find to our left on entering the Great Court, by the Pavillon de Sully, and on the ground-floor, is the "Musée de la Sculpture Moderne." It is arranged in five halls, each of which bears the name of some great French sculptor. The contents belong mostly to the French schools of sculpture of the 17th and 18th centuries, and to a few of the most remarkable deceased artists of the present age, to which have been added some works by foreign artists. The examples of French sculpture collected here sufficiently display the boldness of Puget, the elegance of Germain Pilon, the skillfulness of Coysevox, the spiritedness of Coustou, and the clever realism of Houdon.

FIRST ROOM.—SALLE DE PUGET.

Puget (1622—1694). 199 and 200. Two Caryatides from the Town-Hall of Toulon. Two colossal figures, much admired by Bernini.—*201. Hercules.* We are far from the Greeks, and even from Goujon. The type before us is rather that of a porter at the Halles than of the semi-god, whom the Greeks styled the fairest of the Pentathles, yet the absence of that ideal of agility and finesse, combined with strength, is compensated by the felicitous motion in immobility, by the admirable rendering of the muscles and the flesh, by the very life that throbs through the entire body. Puget may be looked upon as the first among modern French sculptors. Great was his want of science and his lack of taste; he neither knew nor understood the principles of classical beauty, but his genius was as original as it was irregular; his style was as powerful as it was spontaneous and instinctive. Movement, action, force, passion, expression, warmth were his principal characteristics; and if Jean Goujon deserved to be styled the Phidias of French sculpture, Puget might as well be called in turn its Rubens, for few sculptors have coloured marble, so to speak, as he was wont to do.

being in this not unlike his contemporary Poussin, who was the most *sculpturesque* of painters; nor was his fertility, versatility, and impetuous imagination inferior to his prototype.—203. *Milo of Crotona*. Erect and nude, he is represented making a desperate effort to tear his right hand away from the tree that grasps it close, whilst with his left one he as vainly endeavours to keep off the lion whose teeth and claws gnaw and lacerate his sides. Full of nature and energetic life, notwithstanding the brutal and somewhat repulsive character of the subject, and, on the whole, Puget's masterpiece. The spiteful rage and the biting pain of the victor of the Grecian games when he feels his strength give way to old age, and thus being placed at the mercy of a treacherous foe, is depicted with great truth and power. It is in points reminiscent of the Laocoon, of which it is, however, almost a worthy rival. Dated 1684.—204. *Perseus liberating Andromeda*. A colossal marble group, executed by command of Louis XIV., who desired a pendant to the Milo of Crotona. Dated 1682. Notwithstanding the enormous size of the block, which is three mètres twenty centimètres high, it betrays no embarrassment, no hesitation of any sort. It is, on the contrary, full of bold animation and most picturesque in composition. The forms are noble and life-like in the expression. "Andromeda is mignonne, delicate, and charming; Perseus is strong, bold, irresistible, as the son of Jupiter riding Pegasus. The difference of the sexes is, however, marked by their exaggerated size—Andromeda is a little girl, whilst Perseus is a giant."—*Viardot*.—205. *Alexander and Diogenes*. A magnificent marble bas-relief three mètres thirty-two centimètres high by two mètres ninety-six centimètres wide—the last of Puget's works. Masterly and naturalistic and thoroughly picturesque, though verging on the limits of pictorial representation, for it is rather a marble picture than a sculpture. Bernini's influence is sadly evident.—206. *Alexander victorious*. A marble group, marred by the enormous disproportion

between the horse and the rider.—*François Girardon* (1620—1715).—209. *Louis XIV.* Bronze statuette, the model of the equestrian statue, erected in 1699, on the Place Louis Le Grand, and melted in 1792. "A work conceived with much life."—*L.*—210. *Left foot of the equestrian statue* just mentioned.—211. *Marble bust of the poet Boileau.* Masterly and life-like. Its sight inspired Boileau with the following verse :—

"Grâce au Phidias de notre âge,
Me voilà sur de vivre autant que l'univers ;
Et ne connaît-on plus ni mon nom, ni mes vers,
Dans ce marbre fameux, taillé sur mon visage,
De Girardon toujours on vautera l'ouvrage."

212. *The Rape of Proserpine*, powerfully and cleverly designed. It is a reduction of his larger group at Versailles.—213. *Bust of Alexander.*—*Martin Desjardins* (1640—1694).—223. *The last conquest in Franche-Comté in 1674.* Somewhat too academical in composition. Bronze bas-relief.—*J. L. Lemoyne* (1665—1755). 252. *Marble bust of Mausart.* His diploma work.

N.B.—Turn to the left and enter—

SECOND ROOM.—SALLE DE COYSEVOX.

Charles Antoine Coysevox (1640—1720). 227 to 232. *Mausoleum of Cardinal de Mazarin.* His principal work here, however inferior to his mausoleum of Colbert. "It is grandly constructed and excellent in design. The marble statue of the minister lacks, indeed, depth of feeling, but it is nobly conceived as a dignified representation of the man, and is executed with masterly power. In the three seated bronze figures of Prudence, Peace and Fidelity, on the steps of the monument, there prevails a pure style of composition, based on the antique and on the traditions of the 16th century, avoiding even in the fine execution of the heads, hands, and drapery, all the petty mannerism of the period. Even the two marble figures of Charity and Religion are very noble, though in a somewhat softer style, in the manner of Guido Reni."—*L.*—233. A marble statue of

the fair and frail Maria Adelaide of Savoy, Duchess of Burgundy, who wished to be represented as Diana, the fair-limbed goddess. Executed for the Duc d'Antin, and formerly placed at Petit-Bourg. Neck affected, and a marble Mignardise.—**235.** *Cardinal de Richelieu*; not from the life.—**237.** *Bossuet*. Life-like.—**238.** *His own Bust*.—**239.** *Charles Le Brun*, the painter.—**240.** *Mignard*, whose characteristic head is delineated with a fineness as if he had painted himself. The ostentatious curls of the long perukes are treated with admirable technical skill.—**241.** *Marie Serre*, mother of the painter, H. Rigaud. A noble and truthful bust.—**242.** *Louis XIV.* Bas-relief medallion. Somewhat theatrical, but excellent.—**243.** *Maria Theresa, his Queen*. Clever and unaffected.

N.B.—Cross the first room and enter—

THIRD ROOM.—SALLE DES COUSTOU.

Desjardins.—**219.** *Hercules crowned by Fame*. Tolerably academical, but, at the same time, moderately theatrical, and well executed.—**220.** *Marquis Ed. Colbert*, brother of the great minister. Hard, shallow, and superficial.—**221 to 226.** *Bronze Reliefs*, formerly on the pedestal of the now-destroyed equestrian statue of Louis XIV., and representing the principal events of his reign. Carefully finished as they are, they are spoilt by their picturesque style, passionate pathos, and exaggerated length of figures.—*Nicolas Coustou* (1658—1733). **250.** *Apollo shows the bust of Louis XIV. to grateful and delighted France*. An allegorical composition.—**250.** *Adonis* resting after the chase. Formerly at Marly. Superficially elegant and stiffly affected.—**251.** *Louis XV.* Marble statue. From the Gardens of Petit-Bourg. A most empty and theatrical attitude of a Jupiter *étonnant*.—*Guillaume Coustou* (1677—1746). **255.** *Maria Leczinska, wife of Louis XV.* The soft and finely-treated head fails to compensate for the affected arrangement of the whole work, which is a sad,

tasteless, and ridiculous amalgam of mythological travesties and allegorical devices. The Queen is travestied as Juno.—*Fr. Dumont* (1688—1726).—260. *Titan struck by Jupiter's Thunder*. A marble statuette.—*J. B. Pigalle* (1714—1785). 270 and 270 bis. *Two Mercuries*. Marble and bronze statues.—271. *Moritz of Saxony*. An elegant bust.—*E. Bouchardon* (1698—1762). 272. *The God of Love attempting to make a bow of the club of Hercules*. Correctly designed and finely proportioned, but a frigid allegory. The rest of the works here are mostly diploma sculptures, by a series of second-rate sculptors, who usher in the Dubarry and Pompadour periods.

Now enter—

FOURTH ROOM.—SALLE DE HOUDON.

Augustin Pajou (1730—1809). 283. *Buffon*. Excellent and life-like.—284. *Marble bust of Madame Dubarry*. Graceful and exquisitely charming. He was her favourite sculptor, and by her command embellished Louveciennes with his works.—*Jean Antoine Houdon* (1741—1828). 296. *Diana*. Excellently executed, fine and easy in attitude, though somewhat more in the character of a Venus.—297. *J. J. Rousseau*. A remarkably spirited bronze bust.—298. *The Abbé Aubert*. Equally fine and most carefully finished.—*P. Julien* (1731—1804). 302. *Ganymede*. Marble statuette.—303. *Girl and a Goat*. His masterpiece.—*Clodion* (1738—1814). 304. *A Bacchant*.

Now enter the last room, which contains French and Italian modern sculptures of the latter period. 18th and 19th centuries.

FIFTH ROOM.—SALLE DE CHAUDET.

Antoine-Denis Chaudet (1763—1810). 313. *The infant Edipus brought to life again by the shepherd Phorbas*. His masterpiece.—315. *A winged Amor holding a butterfly*.—*J. E. Dumont* (1761—1844). 325. *Marceau*. Spirited and bold.—*F. J. Bosio* (Italian, 1769—1845). 328. *Aria-*

taeos, god of gardens.—327. *Hyacinth*.—328. *The nymph Salmacis*. All successful imitations of the antique.—329. *A Madonna*. Strikingly insignificant and devoid of feeling.—*J. P. Cortot* (1787—1843). 330. *Daphnis and Chloe* teaching each other to play the flute. Graceful.—*J. B. Roman* (1792—1835). 340. *Innocence*. Exquisitely charming in its truly innocent and girlish naïveté and grace.—*James Pradier* (1790—1852). 348. *A Niobide*. Life-like and bold in action.—348 bis. *Psyche*. Charming and pleasing.—349. *Atalanta fastening her sandals*. Graceful and life-like.—349 bis. *The despairing Sappho*. The last work of this master, who was so very remarkable in the delineation of female beauty in the purely sensual charm of its attractions; for his great talent for composition and for the arrangement of lines, fine feeling for outline, and perfect technical skill.—*François Rude* (1784—1855). 353. *Mercury*. A brazen statue, full of spirited boldness. It is slender in figure and noble in its life-like form. In this work the mythological designation has but merely given occasion to display a youthful figure in free action. With his right hand grasping the wing attached to his right foot, which he has placed against the trunk of a tree, his left hand is raising aloft his wand.—353 bis. *The young Neapolitan fisherman playing with a tortoise*. Great freshness of expression, naïve and charming.—353 ter. *Joan of Arc*. Formerly in the gardens of the Luxembourg. Listening with upraised head, she seems to be just hearing the supernatural call. The attitude, perhaps, is somewhat too violently developed, but the idea is excellent.—*Pierre-Jean David* (d'Angers. 1789—1856). 382. *Philopæmen drawing an arrow from his thigh*; erect and nude, armed, and with a helmet on his head, exhibits in its bold attitude the accurate expression of a vigorous naturalism.—*A. Canova* (Italian. 1757—1822). 383. *Love and Psyche*. A charming group, light and ærial. The outline is of the utmost delicacy, and the composition graceful and poetical.—384. *Love*

and *Psyche*. A marble group. Here Canova verges on the half-sensual, half-sentimental character and affected grace peculiar to his time.—*Bartolini* (Italian. 1777—1850). *A colossal bust of Napoleon I.*

CHALCOGRAPHIC COLLECTIONS.

MUSÉE DE GRAVURE OU CHALCOGRAPHIE.

Louis XIV., wishing to encourage the art of engraving, ordered, in 1660, the reproduction of views of the Royal palaces and gardens, pictures and objects of art, the fêtes and military events of his reign, to be entrusted to the ablest artists of the day. This collection, which was known as “Le Cabinet du Roi,” was subsequently augmented by Louis XV. and Louis XVI. Under the first Republic, General de Pommereul organised the Chalcographic Gallery of the Louvre on the model of that at Rome, and which consisted of work-rooms, exhibition, and sale-rooms. Catalogues were sold, and some engravings—“La Belle Jardinière,” engraved by Desnoyers, for instance—for which he was paid 5,000 francs, fetched in one year alone 14,000 francs. The present catalogue (of 1860) numbers 4,609 engravings systematically classed into twelve categories. The subjects are described, the size stated, and the price fixed for each. The latter varies from 10 c. to 50 fr. However interesting, especially as reproducing almost all the pictures, drawings, etc., in the Louvre, this collection is greatly inferior to the rich and wide-world known Cabinet des Estampes in the National Library, which ought to be removed to the Louvre. The principal French engravers are : *Jacques Callot* (1593—1635) ; *Gérard Audran* (1640—1703), who engraved *Le Brun's Battles of Alexander* ; *Claudime Stella* (1634

—1697), the only female engraver we know, and who reproduced Le Poussin's works; *J. Edelinck* (1649—1707), a Fleming, who lived and worked exclusively in France (Raphael's Holy Family, Le Brun's Darius, etc.); *Nic. Dorigny* (1657—1746); the portrait engravers *Nanteuil* (1630), *Masson* (1636), and especially *Pierre Drevet* (1664—1739), and his son (portrait of Bossuet, after Rigaud); *Baléchon* (1715), portrait of Augustus; *Cochin* (1715), and *Lebas* (1708) engraved the sea-port views of J. Vernet; *Wille* (1717), a German, who lived and died in France, in 1807, reproduced the masterpieces of the Dutch painters; *Alliamet* (1727) engraved the works of Berghem and Wouvermans; *Ficquet* (1731), celebrated for his small portraits; *Massart* (1740), *Ingon* (1747), and *Bervic* (1756—1822) follow Wille's principles. Of the 19th century, and most of them still living, we may name: *Boucher Desnoyers*, whose engravings of Raphael are most remarkable, *Forster*, *Martinet*, *Calamatta*, *Mercuri*, *Henriquel-Dupont* (disciples of Emmaus, Hemicycle of the Palace of the Fine Arts), *Flameng*, *Jules Jacquemart*, etc.

CAST ROOMS.

It is the intention of the present Administration of the Louvre to open a series of cast rooms, containing casts of the most celebrated works of sculpture in France and in the principal galleries of Europe. For the present there is a large cast room, situated in the Pavillon Daru, in the sous-sol, where casts, very ably taken, of the most important sculptures in the Louvre, and a few from Italy, etc., are sold at very moderate prices, varying from 1 fr. to 500. The Venus of Milo, same size as the original, is sold for 120 fr.; the same *is asked for the Prisoners of M. Angelo*. The bust of

of the Venus of Milo, 8 fr.; its mask only, 2 fr. The Parthenon frieze in the Louvre, 40 fr.; that in the British Museum, 400 fr. The Benvenuto Cellini Cup, 12 fr., etc. There is a catalogue.

NAVAL GALLERY.

(MUSÉE DE MARINE.)

The Naval Gallery was organised in 1827, and most mistakenly, we think, placed in the Louvre, its proper place being, no doubt, the Ministère de la Marine, or some other public office more akin to the nature of the objects exhibited here. We shall briefly describe the principal objects worthy of notice, which fill a suite of eleven rooms on the second floor (see Plan of second floor). We follow the systematic classification of the catalogue, elaborately drawn up by M. Morel-Fatio, the well-known marine painter.

Ports and Arsenals.—1 to 5. *Excellent relief plans of Toulon, Brest, Rochefort, and Lorient.*—32. *Towage to land of the three-decker Le Majestueux, at Toulon, in 1839. The weight of the ship was two and a half millions of kilogrammes. The towage was effected in two and a half hours, by means of sixteen capstans, worked by 608 men.*—33. *An excellent model of the taking down and shipping of the obelisk at Luxor (Egypt), which now stands in the Place de la Concorde (1831).*—34. *Model showing the operation of raising the obelisk on its pedestal at Paris, which was effected, by means of an inclined plane and ten capstans, in the space of four hours (1836).*—79. *Dyke at Cherbourg.*—81. *Toulon Docks.*—92. *Building Docks.*—116. *Careening a ship with its floats (an old model).*—234. *An English carronade of 1800.—Ship building.* 341 and 342. *Samples of the different sorts of timber used in France and the United States by shipwrights.*—344. *Ship-building operations in the case of a man-of-war of 110 cannons (1792—1814).*—349. *Launch of the*

French man-of-war Le Suffren, at Cherbourg, in 1829.—350. *A Man-of-war* of 80 cannons.—351. *A frigate* of 60 cannons.—519 to 523. *Models of frigates, corvettes, and three-deckers*.—367. *Compass used by Tourville* in 1680.—621. *A three-decker* (120 cannons) built in 1800.—622. *Three-decker, Le Soleil-Royal* (104 cannons), built in 1600.—623. *Three-decker* of 120 cannons (1700—1714).—628. *A frigate* of 16 cannons.—637. *La Reale*, an admiral's galley (1690—1715).—The gorgeous three-decker *Le Louis XV.*, 108 cannons.—649. *The Valmy*, built in 1847. Executed in ivory and ebony.—749. *A catimaroon*, a raft used on the coast of Coromandel.—750. *Pirogne*, used in Ceylon.—751. *Raft*, used at Vanikoro.—753. *Pirogne of New Ireland* (Australia).—756. *Pirogne of Tonga-Tabon* (Polynesia).—*Objects of art and historical relics*. 760 and 761. *Ship's heads*, representing Fame, by Puget. Admirably designed and executed.—762 and 763. Tritons blowing in sea-shells, by Puget.—764, 765, 766, and 767. Four fine sculptures, by Puget, forming as a whole a composition representing the course of the sun, symbolised by the four seasons and the four parts of day. A most effective decoration for the poop of *La Reale*.—776. *Bust of the celebrated admiral Duquesne* (1610—1688), by Thérasse, in 1834.—777. *Bust of the navigator Bougainville* (1729—1811), by Bosio (the nephew), 1828.—778. *Bust of Jean-Bart* (1651—1702), by Dautan, 1834.—780. *Bust of Lapérouse* (1741—1788). A fine bust, by Rude, 1828.—790. *Bust of Robert Fulton*, one of the inventors of steam navigation (1767), by Houdon, 1804.—791. *A three-decker* (reign of Louis XIV.), an Indian-ink sketch, ascribed to P. Puget.—885 to 953. *Relics of the shipwreck of Lapérouse* (forming a pyramid), discovered in 1816, and brought to France by an Englishman, Captain Dillon, of the merchant navy, and to which others were added by Captain Dumont d'Urville.—956. In a glass case (sixth room) is kept Lapérouse's last letter to one of his friends just before his departure from Brest in

1785. Trunk of a tree, found in Botany Bay, bearing the epitaph of one of Lapérouse's chaplains.—**959.** *Reduced model of the cannon Consulaire*, taken at Algiers, June 5, 1830.—**960.** *Bell of Fort St. Jean d'Ulloa*, pierced through with cannon-shot.

ETHNOGRAPHIC GALLERY AND CHINESE AND JAPANESE COLLECTIONS.

These collections consist of six rooms, which are entered by the *Naval Gallery* just described. No catalogue. They are interesting, though of no great importance.

FIRST ROOM.

Collection of weapons used by the natives of Central Africa.

SECOND ROOM.

Models of gorgeously-decorated junks and canoes, etc.; Chinese paintings, including some very good caricatures of Europeans and landscapes, with the usual characteristic and *intended* deficiency in perspective.

THIRD ROOM.

Collection of arms and ornaments used by various barbarous nations, which teach us many a law of surface decoration, and have been closely studied and explained in this sense by the late lamented Owen Jones. In the centre is a curious model of the temple of *Juggernaut*, in India.

FOURTH, FIFTH, AND SIXTH ROOMS

(TO THE LEFT ON ENTERING)

Are devoted to Chinese and Japanese art. Here is seen a large chapel of carved wood containing a goddess, called Kang, besides other idols, altars, various objects of worship, and household utensils. Notice also, a fine map of the Celestial Empire. The specimens of Chinese and Japanese porcelain are numerous. There are, besides, a model of a Chinese burial, carpets, furniture, amulets, coins, trinkets, chessmen admirably carved, dresses, arms, etc., partly brought over by M. de Lagrené, French Ambassador to China, and partly sent from Canton by Ad. Rigault de Genouilly.

AMERICAN GALLERY.

This collection of Mexican and Peruvian antiquities, which was chiefly gathered and sent over by Mr. Andrand, a former French Consul General in Bolivia, has been recently classified anew, and placed in the room of the former *Musée des Souverains*, which is close to the entrance to the *Musée de la Marine*. Although neither very numerous nor of an exceptional importance, yet it may interest some of our readers to describe the objects that principally deserve attention.

MEXICAN ANTIQUITIES.

The Mexicans do not pretend to any very remote antiquity or divine descent, as do most of the races in the old world. On the contrary, the Mexican annals modestly commence with the arrival of the Toltecs in Anahuac in the 6th century A.D. A stranger, Quetzalcoatl by name, came among them, instructed them in all their religious duties, as well as in the arts of peace, and left them by sea. The Toltec civilization lasted four centuries, and was, with a hiatus of some years, succeeded by that of the Aztecs, who reached

Tula in 1196, founded the city of Mexico, and were conquered and destroyed by the Spaniards in 1519. Over the chimney is seen the most voluminous of all the objects here—viz., the *Mexican zodiac*, which served also as a calendar. Beside are some large stones, used as altars in sacrifices and covered with sculpture rudely executed, not by iron tools, but, according to Mr. de Caylus, by bronze implements, consisting of tempered copper and sharpened blades of obsidian or volcanic glass. No. 1 bears the insignia of royalty; 13 represents Tocoztintli, Goddess of Plenty.—40. The Wolf-god.—57. The giant Toad, symbol of the Tamoçolan tribe.—61. The Serpent, in whose mouth is a human head, symbol of Acamapitchtli, King of Mexico, or rather of Cihua-Cohuatl, the woman-serpent, the Mexican Cybele. (The serpent-worship was most probably introduced through communication with Buddhists.) Close to No. 55, observe a fish, which is one of the best specimens of Aztec art. Among the little figures and statuettes, which chiefly represent Mexican divinities, observe—63. Tezcatlepoca, the Creator, clothed in the spoil of a bird.—120. Quetzalcoatl, the God of Air.—126. Totec, his warlike follower; Huitzilpochtli, the God of War, in whose honour human victims were sacrificed on the altars we have already mentioned.—519. A flute.—600. A curious tobacco-pipe.

PERUVIAN ANTIQUITIES.

We know little or nothing of Peruvian art and civilization prior to Manco Capac, the divine Peruvian legislator and founder of the Incas dynasties in the 13th century A.D. The art of Peru may be considered, according to Fergusson, as one of the isolated styles of the world. Observe—252. One of a series of small terra-cotta cradles, used as ex-votos.—906. A fine silver vase, with a relief figure, used by the Incas, probably for libations. In the central glass case attention is attracted by several fine and variously-designed recipients, double or treble vases, representing animals

or human figures, the expression of which is often striking, and evince in their forms an inventive taste and some good notions of design. Some of these vases, as for instance, the Aryballes, with a comical bottom (Nos. 866, 867, and 868), might easily be confounded with the produce of early Greek or Etruscan art. We shall also mention the dishes (Nos. 86, 875, and 876). In the glass case to our right are several skulls, some of which bear the traces of the cranial deformation in fashion among the Aymaras.

NUMBERS OF THE ITALIAN PICTURES

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58	67	69	123	140	21
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182	214	62	309	319	65
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226	238	50	333	347	67
227	238 <i>bis</i>	64	335	349	22
229	239	20	336	351	53
230	240	64	337	352	65
231	241	51	338	353	53
232	242	21	343	359	65
250	249	51	344	360	66
251	250	51	345	361	66
252	251	52	347	364	66
253	252	52	350	367	66
256	257	71	351	368	54
261	259	52	352	369	54
262	260	64	355	372	72
263	261	64	356	373	72
267	270	71	362	375	22
274	277	53	363	376	23
275	277 <i>bis</i>	53	364	377	24
277	278	71	365	378	25
283	285	71	368	380	25
285	287	71	369	381	25
287	290	64	370	382	25
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394	403	26	460	482	57
395	404	55	461	483	57
397	403 <i>bis</i>	66	462	484	57
400	408	72	463	485	57
401	409	72	464	486	67
403	214 <i>bis</i>	63	465	487	58
404	292	65	470	490	73
406	412	72	473	493	73
410	416	72	474	494	73
412	418	55	476	497	73
413	419	55	477	498	73
415	421	66	478	499	73
416	422	66	514	508	58
420	426	72	517	289	64
422	429	72	523	318	21
425	436	55	534	—	75
426	442	26	536	544 <i>bis</i>	73
427	443	56	538	546	74
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429	445	56	540	546 <i>ter</i>	74
437	453	67	541	546 <i>quater</i>	74
438	457	73	542	547	74
439	458	67	543	548	41
440	459	56	543	550 <i>bis</i>	74
441	460	56	547	551	74
442	461	56	548	553	42
443	462	56	551	555	74
445	464	67	552	555 <i>bis</i>	74
446	465	27	555	558	74
447	466	56	556	559	74

SUPPLEMENT.

WORKS BY THE OLD ITALIAN MASTERS

NOW NUMBERED IN THE NEW OFFICIAL CATALOGUE.

BARTOLO (TADDEO DI), 1363—1422. (S. Sch.)

55. *St. Peter holding the Keys and the Book.*—On gold ground.

BORGOGNONE (A. S. DE FOSSANO), 1524. (Lomb. Sch.)

84. *Presentation in the Temple.*—Formed part of the Collection of Duca Melzi. Purchased 1863.

85. *St. Peter of Verona and Woman Kneeling.*—In the background, the Saint's martyrdom. From the Litta and Prince Napoleon's Collections. A pendant in Edinburgh.

CIMABUE, 1240 ?—1302 ? (Flor. Sch.)

153. *The Blessed Virgin presented to the Angels.*—Has lost of its value from necessary restoring. Originally at San Francesco of Pisa. The twenty-six medallions represent busts of Saints. "Un tableau qui ressemble à une icône russe, mais les têtes encastrées dans leur épais nimbe d'or ont déjà une aspiration à la vie et sous les plis symétriquement raides des draperies, se dessine la forme humaine qui va se dégager de sa chrysalide grossière."—Th. Gauthier. He was praised by Dante, was Giotto's master, and Vasari calls him the founder of modern painting.

CREDI (LOR. DI), 1459—1537. (Flor. Sch.)

157. *Christ Appearing to the Magdalen.*—From Musée Napoléon, ex-Campana. A weaker replica of that of the Uffizi, but abraded. He was the fellow-pupil of L. da Vinci and Perugino, in the School of Verrocchio.

158. *Annunciation.*—A charming small panel, somewhat abraded. (Musée Napoléon.)

CRIVELLI (CARLO), 1430 ?—1495 ? (Ven. Sch.)

161. *St. Bernardine of Sienna.*—On right, two donors kneeling. Formerly at Ascoli, then in the Fesch Collection.

Signed and dated, 1477. "A bony, lean representation, unrelieved by shadow, but of warm flesh tone."—C. and C. He was distinguished for his excellent colouring and for his introduction of fruit and flowers in his compositions.

DONO (PAOLO OR UCCELLO), 1397—1475. (Flor. Sch.)

166. *A Battle-piece*.—In spite of marked rigidity and show of foreshortening, there is great truth and spirit. Originally a goldsmith, he worked with Ghiberti on the gates of the Baptistery of Florence. (No. 661, *St. John the Baptist*, ascribed to him, was given in 1878, by M. His de la Salle.)

FABRIANO (GENTILE DA), 1370—1450. (Umbr. Sch.)

171. *Virgin and Child*, blessing Pandolfo Malatesta, Lord of Rimini. Purchased 1871.

FIESOLE (FRA ANGELICO), 1387—1455. (Flor. Sch.)

662. *The Beheading of St. John the Baptist*.—On the right, Salome, dressed in a rose tunic, dances before Herod. Formerly in Collection of Samuel Rogers, Esq. Given by M. His de la Salle, 1878.

GADDI (AGN. DI TADDEO), 1333—1396. (Flor. Sch.)

187. *Annunciation*.—Musée Napoléon III.

LUINI (BERN), 17th century. (Mil. Sch.)

663. *Girl's Head, personifying Silence*.—Fresco from the Vallardi Collection at Milan. Given, 1878, by M. His de la Salle.

MANNI (GIAN. DI PAOLO), (?) —1544. (Umb. Sch.)

246. *The Baptism of Our Lord*. 247. *Assumption of the Blessed Virgin*. 248. *Adoration of the Magi*.—These three interesting compositions most probably formed the predella of a large picture. He was distinguished for the brightness and charm of his colouring and his Peruginesque feeling and manner. Musée Napoléon III. 249. *Holy Family*.

MARTINI (SIM. MEMMI), 1285?—1344? (Sien. Sch.)

260. *Our Lord on His Way to Calvary*.—This painter occupied in the Siennese School the same rank as Giotto in the Florentine School.

MONTAGNA (BART.), 1523. (Ven. Sch.)

270. *Ecce Homo*.—Musée Napoléon III. He studied under G. Bellini and Mantegna.

PESELLO (FRANCESCO IL PESELLINO), 1422—1457. (Flor. Sch.)

288. A Picture in three compartments representing.—A dead Christ; A holy Cardinal and two Youths; Apparition of a Cardinal to a Bishop in the presence of a Pope.

SIGNORELLI (LUCA), 1441—1523. (Flor. Sch.)

390. *Adoration of the Magi*. 391.—Fragment of a composition with seven personages. He was a good anatomist, equal to Leonardo da Vinci and Michael Angelo, much skilled in the treatment of the nude and foreshortenings.

STEFANO VENEZIANO, 14th century. (Ven. Sch.)

405. *Virgin and Child*.—On wood.

TURA (Cosimo, called CosME), 1420—1491. (Ferr. Sch.)

418. *A Pietà*. 419. *Monks*.—On gold ground. He was called "the Mantegna of Ferrara."

VIVARINI (B. DE MURANO) (?)—1500.

467. *St. John of Capistran*.—Musée Napoléon III.

SUPPLEMENT TO THE SPANISH SCHOOLS.

GOYA.

535. *A Portrait*.—Dated 1799. Bequeathed by M. Guille-mardet, French Ambassador at Madrid.

RIBERA.

549. *Burial of Christ*.—Napoleon III.'s Collection.

550. The Hermit St. Paul.—Signed.—Purchased, 1875.

VELASQUEZ.

553. *Portrait of Cardinal Altamira*. — Dated 1633. Indifferent.

554. A group of 13 personages cotemporary with Velasquez.—The painter is seen standing on the left by the side of Murillo.

*SUPPLEMENT TO THE GERMAN, FLEMISH,
AND DUTCH SCHOOLS.*

HANS MEMLING, died about 1495. (Flem. Sch.)

— *Virgin and Child*, adored by a numerous family kneeling on both sides. An Ex-voto, bequeathed by the Dowager Countess Duchâtel. A very important work, admirably preserved. This wonderful miniature on a large scale is the finest example of this master extant in France. Note the exquisite delicacy of execution, the feeling of grace and relative beauty, the softness of the outline. Acquired 1878.

ANTONIS MORO, 1512—1581. (Dutch Sch.)

— *An Ex-voto*.—Two panels from a tryptich. Excellent specimen of this excellent portrait painter. Bequeathed by the Dowager Countess Duchâtel, 1878.

There are, besides, a fine bust of "An Abbot at Prayer," by *Mabuse*; a Portrait ascribed to *Bruyn*; a "Descent" by *R. Van der Weyden*, bequeathed 1871 by M. M. Misbach, a Landscape by *Huysmans*; a fine *Hobbema*; a good *P. Potter* (a landscape); and a Horse by same; a Butcher's Shop by *Rembrandt* (?); a Virgin and the Passover, by *Ph. de Champagne*, etc.

SUPPLEMENT TO THE FRENCH SCHOOLS.

Several rooms, well lighted and situated close to the Naval Gallery (second floor), have been recently opened for the exhibition of French pictures of the 17th, 18th, and 19th centuries. We particularly draw the attention of visitors to the works of the most celebrated cotemporary French artists.

BOUCHER, 1703—1770.

708 to 716. Mythological subjects intended to be reproduced upon tapestry.

CHARDIN, 1699—1779.

724 to 727. Four good specimens of this realistic painter.

CHASSÉRIAU, pupil of Ingres, 1819—1856.

728. *A Tepidarium*, or Hall in the Roman baths where women rested and dried, themselves after their bath.

CLOUET (SCHOOL OF), 16th century.

729. *Charles IX.* 730. *Elisabeth of Austria*, his Queen. 731. *The Infant Duke d'Alençon.*

732. *Admiral de Coligny*, the celebrated Huguenot. 733. *Savigny*, a Lieutenant of the Duke de Mayenne. 734. *Madame de St. Boive.*—All interesting. Sauvageot Collection.

COURT, 1798—1865. Pupil of Gros.

736. *Death of Cæsar.*

DAVID, (J. L.), 1748—1825.

748. *Portraits of M. and Mme. Mongez.* 749. *The Horatii.*—A Sketch, with a few variations of his great picture n° 150.

DECAMPS, 1803—1860. Pupil of Pujol.

750. *Towing Horses.*—Signed and dated, 1842. Formerly in another room. 751. *A Caravan.*—A Sketch. Gives a good idea of this Orientalized Watteau.

DELACROIX (F. V. E.), 1798—1863. Pupil of Guérin.

752. *His Portrait.* Painted in 1837.

753. *Dante and Virgil, rowed by Phlegyas, cross the Lake that surrounds the infernal City of Dite.*—Among the guilty, some of which strive to get into the boat, Dante recognises some Florentines. This picture, popularly known as “*La barque du Dante*,” was one of Delacroix's earliest, and when exhibited in 1822 raised a storm among artists and critics. It is a melodramatic scene—repulsively realistic, incorrectly drawn, and morbidly coloured.

754. *Scene of the Massacres of Scio.*—An episode of the war of Greek Independence. Salon of 1822. Delacroix's ideal was the dolorous, poignant drama of life, not its tragedy or poem; and by means of Colour, not of Form, he strove to render the inner being and living passion of men and things. Hence the feverish dash of pencil, fearlessness of brush, hurried and disjointed composition, and theatrical violence of tone. He is, in a word, the Victor Hugo of Painting, and, in a good as in a bad sense, the most modern of French painters.

755. *The 28th July, 1830* (the French Revolution which overthrew the throne of the Legitimate Kings of France).—*Liberty* (Mis) *leading the People*. Signed and dated 1830. A second-rate half-real and half-allegorical picture, probably suggested by Barbier's iambics and illustrative of the various types of "la Sainte Canaille." The only work in which he grappled with actual life and failed.

756. *Algerian Women in the Harem*.—One of the painter's earliest impressions of Eastern scenes. Salon of 1834. An effective bed of soulless but pretty human flowers, and a mere pretext for the display of a rich, warm, bright, and varied but inharmonious pallet.

757. *A Jewish Wedding in Morocco*.—True, animated, and pleasant; but how inferior is all this Orientalizing when compared to Lewis! How all these materialistic colourists go for inspiration to sensual, unintellectual Easterns!

DELAROCHE (PAUL), 1797—1856. Pupil of Gros.

758. *Death of Queen Elizabeth* (1603).—The Virgin Queen is lying full length on some cushions, attended by her ladies and great dignitaries of the Crown. Secretary of State Cecil is kneeling before her. It is altogether a vulgar, loud picture, weakly conceived, ambitiously composed, awkwardly rendered; and such a clash of colours—such peals of reds and yellows!

759. *The Children in the Tower*.—Edward V. and his brother the Duke of York are about to be murdered by order of the usurper Richard III. A subdued but deep-felt emotion is the leading trait. Observe how every part tells and converges to the point of interest—the contrasted expressions on the boys' faces, the light stealing through the chinks in the door, the little dog's anxious attitude, etc.

DEVERIA, 1805—1865. Pupil of Girodet.

765. *The Birth of Henri Quatre*.—Henri d'Albret, after rubbing the babe's lips with garlic and moistening them with "vin de Jurançon," presented him to the people and asked them how he should be named. "Henri," they answered, "like his grandfather!" A huge, richly coloured, decorative picture.

FLANDRIN, 1809—1864. Pupil of Ingres.

768. A figure study, interesting as coming from that admirable Master, one of the glories of the modern French School.

769. A Girl's portrait. Simple, graceful, and full of delicate feeling. 1863.

GÉRARD (Baron), 1770—1837. Pupil of David.

774. *Portrait of Charles X., King of France.* An official work.

GÉRICHAULT, 1791—1824. Pupil of Guérin.

775. *A Horse-race at Epsom in 1821.* 776. *An Officer of Chasseurs of the Imperial Guard.*—Given by M. His de la Salle, 1878. 777. *The Wounded Cuirassier.* 778. *A Horse-race.* 779. *Head of a Bulldog.* 779 bis. *Justice and Divine Vengeance pursuing Crime*; a copy of Prud'hon's picture, No. 459.

HEIM, 1787—1865. Pupil of Vincent.

784. *Massacre of the Jews.*—An episode out of the History of Josephus. Remarkable for breadth, loftiness, and simplicity of conception. The woman lying in the foreground with her child is a fine bit of painting, as well as the men keeping back a horse. The modelling is good, though somewhat violent and "knotty." 1824.

785. *Charles X. distributing Recompenses among the Artists at the Close of the Exhibition of 1824.*—There are here upwards of 100 excellent portraits.

HUET, 1804—1868. Pupil of Guérin and Gros.

787. *The Flood at St. Cloud.*—Signed and dated 1855. A poetic impression of a disaster broadly rendered and teeming with the emotion of the scene, the season, and the hour. Huet may be called the Delacroix of landscape painting.

INGRES (J.-A. DOMINIQUE), 1780—1867. Pupil of David.

788. *Our Lord in the Presence of the Apostles giving to St. Peter the Keys of Paradise.*—One of his earliest (1820). It is treated under the influence of Raphael's third style and its robust types, of which the Hampton Court Cartoons offer the most perfect examples. The inspiration is weak, as in all religious subjects by this great artist, and the scene gives one the impression of a Roman Senatorial Council. The tone is warmer than usual.

789. *The Apotheosis of Homer.*—Before the peristyle of a Greek Temple of Ionic order the blind poet of Chius, majestically seated, receives the homage of the great men of all countries and ages. A winged Victory crowns the immortal bard, whom Ingres considered as "le principe et le modèle de toute beauté, dans les Arts comme dans les Lettres." At his feet, on either side, the two daughters of his divine brain—the *Iliad*, personifying Action, is clad in red; by her lies the bronze sword of Achilles; the *Odyssey*,

personifying Travel and Meditation, clad in a sea-green tunic, having next to her Ulysses' oar; behind, around, below, standing on different grounds, the sacred throng of the immortal geniuses. It is an antique picture executed with the resources of modern science, grand alike for wealth of idea and solemnity of beauty. The colour is in perfect keeping with the ideality of the subject. This picture, dated 1827, was intended for the ceiling of one of the rooms in the Louvre.

790. *Cherubini crowned by the Muse of Lyric Poetry*.—An allegorical portrait; the foreshortening of the Muse's arm is much admired. Mlle. de Rayneval sat for the Muse's head. Rome, 1819.

791. *Ruggiero and Angelica*.—An episode out of "Orlando Furioso" (Canto X). The female type is a delicately chiselled statuette, "solid and round and flawless as living ivory." Dated, 1819.

792. *Joan of Arc at Charles VII.'s Coronation in the Cathedral of Rheims*.—The inspired maiden is accompanied by her squire Doloy (Ingres' portrait), her chaplain Jean Pacquerel, an Augustine monk, and pages. The suppleness and gentle feminine mould show admirably under the bulging breast-plate. The features are pure and regular, and the eyes beam with the inner satisfaction of a great dream realized and the consciousness of an accomplished mission. The drawing is excellent, and the colouring bright as that of a mediæval miniature.

793. *Portrait of M. Ph. Rivière*.—Excellent. A wonderful intensity of life.

794. *Madame Rivière*, 1811. 795. *M. Bochet*, 1811.

796. *Edipus explaining the Enigma*.—On the right, in the distance, the City of Thebes. One of Ingres' earliest works (1808), and yet a perfect example of his style. "Comme la composition est antique par la conception et comme elle est moderne par l'exécution savante, souple, personnelle! Quelle belle figure que celle de l'Édipe! Quelle forme précise, élégante, irréprochable et pourtant réelle et vivante!"—C. Clément. Purchased by the Duke of Orleans; bequeathed by Countess Duchâtel.

797. *A Naiad*, popularly known as "*La Source*."—Painted when he was 75 years old. "La plus séduisante de ses œuvres. Participe à la fois des souvenirs de la nature et de l'inspiration mystique. C'est une personnification générale de la jeunesse, de la grâce naïve, de la virginité de l'âme et des sens."—Delaborde. Admire the purity of contours, the breadth and finesse of the modelling "dans le clair," the ideal delicacy of the colouring, the wonder-

ful execution of every part! Painted for Count Duchâtel and bequeathed by his widow.

LARGILLIÈRE, 1656—1746.

800. *Portrait of Count de La Chatre.*

LE BRUN (E. L. VIGÉE), 1755—1842.

802. *Mme. Molé Raymond.*—An actress of the French "Comédie," 1786.

LENAIN, 17th century.

804. *Henri II., Duke de Montmorency.*

MARILHAT, 1811—1847.

808. *Ruins of the Mosque of Sultan Hakem at Cairo.*—One of the most popular French "Orientalists."

MARTIN, 1673—1742.

810. *Louis XIV. on his way to the Church of the Invalides in 1701.* 811. *A View of Paris from La Rapée,* 1716.

MAYER, 1778—1821.

813. *A Dream of Happiness.*—Interesting on account of the part she played in poor Prud'hon's miserable life.

NATTIER, 1685—1766.

820. *Full-length Portrait of Madame Adelaide,* fourth daughter of Louis XV.

OLLIVIER, 1712—1784.

821. *A Tea-party "à l'Anglaise"* in a Salon of the Temple, at the Court of the Prince de Conti. Mozart plays the harpsichord. 1777.

POUSSIN, 1594—1665.

828. *Apollo and Daphne.*—The great Master's last picture. He sent it, though unfinished, to Cardinal Massimo, from whose Gallery it proceeds.

PRUD'HON, 1758—1823,

829. *Interview of Napoleon I. with Francis II. of Austria after the Battle of Austerlitz.*

830. *A sketch for the ceiling painting in the Salle de Diane (Louvre).* 831. *Study.*—A mythological com-

position. These two were given by M. His de la Salle in 1878. 832. *Portrait of Baron Denon*. 833. *Portrait of Mlle. Lagnier*.

RIGAUD, 1659—1743.

834. *Portrait of the Architect Robert de Cotte*.

ROBERT (HUBERT), 1733—1808.

835 to 841. *Ruins and Landscapes*—brought from the Château de St. Cloud.

ROBERT (LÉOPOLD), 1794—1835.

842. *A Peasant of the Campagna of Rome*.

ROUSSEAU (THÉODORE), 1812—1867. Pupil of Rémond.

847. *The Skirts of the Forest of Fontainebleau*.—A sunset scene. 848. *Near the Forest*.—"Science profonde, admirable patience, et sentiment exquis, tout moderne, des fières beautés de la nature en nos climats."—E. Chesneau.

ARY SCHEFFER, 1795—1858. Pupil of Pierre Guérin.

851. *Death of Géricault*.

852. *Les Femmes Souliotes*. — A scene of the Greek struggle for liberty. Very spirited and clever. 853. *Eberhard, Count of Wittemberg, surnamed the Weeper*.—The subject is taken from one of Schiller's ballads. Marks the Rembrandtesque period of his style. Though the colours are here blackened, the expression of the head is still very remarkable.

TROYON, 1810—1863. Pupil of Riocreux.

860. *Going to Plough*.—"D'un effet large, grand, presque austère, à force de simplicité et de vérité."—P. de Saint-Victor. 861. *Returning to the Farm*.

UNKNOWN.—FRENCH SCHOOLS, MOSTLY FROM THE SAUVAGEOT COLLECTION.

878. *Philippe le Bon, Duc de Bourgogne*, 15th century.
880 *Henri III. of France*. 882. *His Queen, Louise de Lorraine*.

ENGLISH SCHOOLS.

BONINGTON, 1801—1828.

888. *The Park of Versailles*.—A sketch bought in 1872.

CONSTABLE.

889. *A Cottage*.—Bought in 1873. 890. *A Rainbow*, with distant view of the Cathedral of Salisbury.

891. *Weymouth Bay in a Storm*.—The two latter the gift of S. W. Wilson, Esq., 1873. 892. *Hampstead Heath in a Storm*.—A sketch, presented by L. B. Constable, Esq., the painter's son, in 1877.

JEWISH ANTIQUITIES.

(Suppl. to p. 257.)

The most important addition is the famous Hebrew stela known as *The Pillar of King Mesa*. The monument consists of several fragments, some of which were purchased from M. Clermont Ganneau, whilst others were kindly presented by the English Palestine Exploration Society, and thus complete the surface on which is engraved the text. The column, which was broken up by the Bedouins, has since been integrally restored. It is of black basalt, having almost the same form as the Tables of the Decalogue, measures 40 inches in height, 28 in width, and 14 in thickness. What gives so much value to this monument besides its great antiquity (9th century B.C.) and its historical interest, is the extreme rarity in Palestine of epigraphic records of the Jews. The inscription is not much defaced when it is remembered that it has remained for twenty-eight centuries exposed to the full light of day. It refers to King Mesa, the Chief of the Moabites, spoken of in the Second of Kings, iii. 4. He was a tributary of the Monarch of Israel, and paid each year the almost inconceivable tribute of 100,000 lambs and as many rams. To rid himself of this burden he waged war against Israel and was victorious. This account fully confirms the Bible in the most striking and unexpected manner. The text, which is the oldest in the world that has yet been deciphered, is in archaic Phœnician characters, the most ancient alphabetical words known in history. The sarcophagus of Echemunezar, King of Sidon, has been placed in one of the Asiatic Rooms (N. ground floor). Its inscription is later by four centuries than that of King Mesa.

GREEK ANTIQUITIES.

Terra-Cotta Statuettes.—The purchase has been recently made by the Louvre of sixty small and exquisitely wrought statuettes in terra-cotta brought from Tanagra, in Boeotia, by Messrs. Dumont and Chaplain. These precious objects of

Art are exhibited in a special glass case. Varying from six to ten inches in height, they all represent women and children, some standing and others seated. Except two or three, they are intact and in a perfect state of preservation: some even bear the traces of the colours with which they were ornamented. The carmine on the lips of many of them is still brilliant and fresh. The Campana Museum contained some specimens of small figures in baked earth, but they came from the Greek colonies and the coasts of Africa, whilst these are of Greek origin, belong to the purest art, and are extremely rare. The subjects are household and funereal gods and *sujets de genre*. The poses, adjustment of draperies, the exquisite grace, life, and ideal delicacy have made these statuettes great favourites with the Parisian visitors to the Louvre. (See Heuzey's Catalogue and "Figurines Antiques de Terre-cuite." Paris, Morel, 1878).

RENAISSANCE GALLERY.

(Suppl. to p. 255.)

The most remarkable addition is the "Portal of the Stanga Palace at Cremona," purchased in 1875 for the sum of £5,200. It is one of the most important architectural works executed in Lombardy between the end of the 15th and the beginning of the 16th century. It is in white marble, and measures 23ft. in height by 13 in width. It consists of a round arch resting on piers and semi-detached columns surmounted by statues supporting a large entablature decorated by two projecting cornices. The large figures on the sides represent Hercules ready to strike with his club and Perseus. The subjects of the numerous medallions are taken from the story of Hercules, legendary founder of Cremona. The ornamentation is heavy, overloaded, and somewhat clumsy. It has neither the correctness, purity, and soberness of antique architecture, nor the elegance and distinction of Florentine art, but it is overflowing with Renaissance fancy and executed with great skill and wonderful facility and *verve*. The whole work, we should say, bears the traces of the direct influence of such masters as Mantegna and Donatello. A fine photo. may be had at Braun's, Paris.

BRONZE WORKS

PRESENTED BY M. HIS DE LA SALLE.

This collection of small bronzes is most interesting, and contains some valuable works of art. We particularly draw the attention of connoisseurs to the following:—

The Flagellation, by Donatello. An unquestionably authentic work by this the greatest sculptor of the Renaissance before Michael Angelo. It is characteristic of his style

and naturalistic tendency, being marked by truth of attitude, movement and expression, sincerity of purpose, great technic science, and a wonderful execution.

The Blessed Virgin and Child. Ascribed to Donatello. An exquisite work replete with grace and beauty. A similar subject, with Angels, excellent; a third one elegantly framed; an *Entombment*, by Andrea Riccio; a fine *Pietà*; a very fine but later *Neptune*; and an admirable bas-relief in wood representing the *Entombment of Our Lord*. It is full of feeling, most deeply impressive, and marvellously executed. It is one of the gems of this rich collection, and, maybe, the finest wood sculpture in the world.

ISTHMUS OF SUEZ CANAL.

In the Naval Gallery (Musée de Marine), situated on the second storey (see Plan). This, one of the greatest works of modern engineering, is fully represented by well-executed plans, models, charts, water-colours, etc. The large relief-plan is 33ft. long by 8ft. 3in. broad, and is accompanied by a description, which is sold separately and clearly written. Its place, however, is not here, but in the Conservatoire des Arts et Métiers.

OLD CABINET-WORK.

Amateurs should not fail to examine the marvellously wrought cabinets, escritaires, chests, stands, and other pieces of furniture which are placed in different rooms, but more especially in the galleries of drawings, pastels, enamels, etc. They mostly proceed from the Imperial palaces of St. Cloud and Fontainebleau, and were removed here during the last war. They date from the best periods of French artistic ébénisterie—that is, the reigns of Louis XIV., Louis XV., and Louis XVI. The most noteworthy specimens are: Boulle's magnificent chest of drawers, valued at £3,000, most richly decorated with gilt bronze and mosaics; two light and elegant Louis XVI. tables resting on fluted pillars; two fine time-pieces in the shape of *Thermæ*, decorated with *amori*; a work of Gouthières; the famous Louis XV. commode, the masterpiece of Riesener, with a red marble slab, decorated with medallions, satyrs, amazons, etc.; an admirable, or at least much admired, black ebony chest of Louis XVI., with white marble slab; and the sumptuous Louis XV. bureau, of which Lord Hertford had a copy made which cost the ransom of a King. It is the gem of the Collection, and a wonderful specimen of exuberant fancy, so-called taste, and incomparable workmanship. Amateurs should read Jacquemart's book on "*Mobilier*."



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